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EDITORIAL REFLECTIONS

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CONSCIENCE

FRANZ JOSEPH had a conscience, but he shelved it and let William Hohenzollern run his kingdom. Franz Joseph is dead, Italy knocked the caps off his mountain peaks, and his Kingdom is going to the dogs. And so it happens when a man conserves his conscience.

There's nothing like a little war to upset a world and set it thinking; incidentally it can't be beat as an inductive to wholesome living. The brewers' association is trembling and Mrs. Pankhurst and her cohorts will clap their hands over it; it's splendid to see women redeemed from the soap-boxed street corner and the hatchet to Red Crosses and Thrift Stamps. Yes, the war is a good little innocent thing. The only thing that is really bad about it is the way it came. It came because Joseph would not use a conscience and William had none. It is strange how a Conservation of Conscience movement can pervade an entire nation.

Security and Prosperity are self exterminating. A man gets a new church and works hard, for two years. By that time reappointment is such a common thing that he takes it for granted. But that is all right. The church doesn't know any better, the minister is too busy listening to himself preach, and the Committee is still gloating over the publicity gained in the last row and the new appointment. This may endure for a season but firing cometh in Maytime.

There's a reason why Dr. John Hyatt Brewer has held one church position for thirty-eight years, and in Brooklyn, mind you. Success did not exterminate him. He had packed houses at every Musical and he had scores of Musicals and al-

most as many ministers, but he is not exterminated yet. Dr. John Hyatt Brewer has energy and a conscience and he works them seven days a week on his thirty-eight year old organ bench; always has worked them; always will.

Settling down to the easy life of a post that can be made ridiculously humdrum is fatal to church music, if not even fatal to the church itself. Something is radically wrong with the church, that's certain. Possibly it may be the insincerity evidenced by some hundred different conceits (denominations) as to the interpretation of the same Book—is agreement, and therefore the Book, impossible? Every agency in America has gotten together to Win that War, except the church. How about Church Unity? What's delaying it? Possibly it may be a humanity that is losing its conscience through the interminable search after pleasure, and church going may not come under the head of pleasure any more,—but why not? Possibly also it may be the offerings of the church. Is the sermon worth hearing as oratory? or even worth ink as literature? Is the music worth crossing a clean street to hear? Is the choir backed by sincerity or the dollar mark? and what of the organist? It takes a conscience to make church music worth while.

REMEDIES

BEES have a remedy for these things. Droning may endure for a season but in the end the drone gets stung. In a bee hive organ positions would last from three to five years.

Energy is the keynote of success. Henry Ford made a great man and a millionaire of himself and then a fool. Unlike most fools he awoke before it was too late and, being a sincere man, is redeeming his shipwrecked career by a superabounding energy for good works. Efficiency is the last item packed in the embryonic organist's cranium preparatory to his earthly pilgrimage, but even without efficiency—it is unthinkable for bees and Henry Ford—an organist may

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*Clifford Demarest, F.A.G.O.
Warden*

become a successful church musician, for he has six days a week to prepare one day's work. What if he had six days' work and only one for its preparation?

Organ playing can be achieved technically, and in part artistically, by energy without inspiration, and the level upon which organ playing in the average church thrives today indexes the store of energy devoted to it, which is also true of choral technic and interpretation. By the congregation's ears can we be judged, and rightly. Playing Philip James' *Meditation à Ste. Clotilde* or singing his *Hail dear Conqueror* is largely a matter of devoting the required energy to the technical problems,—only a matter of energy. Artistic insight does not matter very largely because the closeness of association required for technical mastery—and a conscientious observance of the composer's interpretive indications, if perchance the performer is panic stricken for ideas—will cultivate a musician's hand and heart for a better interpretation each time; so that interpretation as we practice it today is almost an automatic process for twentieth century individuals. But not so with technic. Technic is energy, energy, energy. There is nothing harder under the sun than consistent, persistent, insistent applications of mental or physical energy, and there is nothing more productive.

PARADOXICALLY

LUCIFER has confounded us and in our confounded enlightenment we discover that the chief part of a service is the music, but the minister gets the most pay; also that he selects hymns for their texts and the congregation sing them for the music. It's a question if you had a chicken or an egg which would be more valuable to you, or if either would be valuable if you didn't have a match; yet if you had a match and nothing else you might starve. Whether or not that would be a great loss to civilization depends upon you.

Neither the sermon nor the music is the most important part of a church service. The Idea is the thing. Sometimes

the minister can express it more forcefully, sometimes the choir; sometimes the organ. The minister sets the Idea and the organist builds a service around it while the minister constructs a sermon. The music should be consistent, and beautiful; it must attract, subconsciously if possible. The sermon should be oratorical, masterful; it must convince, whether subconsciously or consciously makes no difference. Herein lies the difficulty of the choirmaster's task and the ease of the minister's.

The choirmaster is called upon for unlimited stores of energy. The church does not ask it. The Music Committee does not expect it. Possibly the minister, when he is a sober man, sometimes longs for it, but even he dare not express the hope so long as the present payroll proportions persist. If a choirmaster is endowed with a conscience, that conscience will demand such an expenditure of energy that might insult an ordinary musician's sense of dignity. The task of selecting a library of real church organ music is not made easier by the superabundance of rubbish that has been shifted on an unsuspecting organ world nor the avalanch of technical kiln-dried, passed-by-the-censor, germ-proofed, inspirationless stuff imported from Europe before submarines began their errands of love and mercy in behalf of the expansion of a kingdom for german gentlemen. The task of selecting choir music is no less difficult, while the task of training a choir of amateurs to sing it is only second to that of inducing one of professionals to approach their task with becoming sincerity; and so the choirmaster's life is just one task after another.

Energy is the need. Conscience is the supervisor of its application. Neither of them has ever exterminated a choirmaster yet; though many have disappeared in the yawning chasm prepared for those who have neither energy nor a conscience.

ORCHESTRATION AND THE ORGANIST

W I L L I A M H . H U M I S T O N

THE question as to whether a knowledge of orchestration is of value to the organist might be answered by saying that a knowledge of orchestration is necessary to anyone who desires to be a thorough musician; and an organist who does not have such an ambition is unworthy of his profession. But I must go a little more into detail and show just how a knowledge of orchestral tone color will help in the use of the modern organ.

The ambitious young organist soon wishes to know something about his instrument, how the tone is produced and how the right pipes are made to sound. Bach used to say playing the organ was really easy; all you had to do was to touch the right key at the right time and the instrument would play itself. The student soon learns how the tone is produced in a pipe, and when he comes to learn about orchestral instruments he discovers that the wind instruments are on exactly the same principle,—i. e., the vibration of a column of air, produced by a slight irritation—as a doctor would say—of a much smaller portion of air. In the flue pipe a small stream of air, and in a reed pipe a vibrating tongue, sets the larger column in vibration. In an orchestral wind instrument the lips of the player supply the initial impetus; in the flute exactly as in the organ flue pipes; in the oboe, clarinet, and bassoon by means of a reed held in the mouth, though not a reed of metal as in the organ; and in brass instruments by the membranes of the lips themselves.

The student also learns about another group of instruments, the strings. Violins are so common that even if the young student begins his studies in a small town he is more or less familiar with that method of producing tone. The strings of the organ are, as every organist knows, not a very true imitation, though this is not to deny their value.

ORCHESTRAL FAMILIES

FIRST, let us take a glance at the dif-

ferent sections of the orchestra. The lines of cleavage, so to speak, are different from the organ. The organ has its Pedal, Great, Swell, Choir; and each of these has its diapasons, strings, flutes, and reeds; while the orchestra has its string choir (each man playing only one note at a time), its woodwind, and its brass section, besides percussive instruments and harp which are something like the Solo organ or Vox Humana,—to be used much more rarely. Each instrument has its own technic, its own effective style.

A modern orchestra has three of each of the woodwind tribe; in early symphonic days it had only two, while many modern works require four. The brass must be sufficiently numerous to play chords that will not sound thin (just imagine a spreading chord, even played piano, confided to two trumpets and a trombone); consequently there must be two or three trumpets, three trombones and a tuba,—and at that an organist can play more notes with his ten fingers than they can.

The horns, though brass instruments, are much nearer the woodwind class in power. One of the rules observed in arranging for small orchestra is that two horns equal one trombone or trumpet. In blending quality, too, they are quite as near the woodwind. Four horns, then, or rather two pairs of horns, are the rule.

STUDYING ORCHESTRATION

Now when a student begins the study of orchestration he learns the compass and handling of the various instruments, then their combination. There is a valuable book—exhaustive, in fact—by Cecil Forsyth, which has for its title *Orchestration*. There is scarcely a word about orchestration in the book but it does give one a detailed knowledge of every orchestral instrument. The knowledge of combination cannot be obtained from books. Books can only guide. For that knowledge we must go to scores and to the ear. It is impossible to acquire

it without hearing good orchestras; but as every ambitious student spends some time in a large city I will assume that possibility. After acquiring a preliminary knowledge of the instruments, he should buy the score of some work he is likely to hear, fix in his mind's ear the tone of the instruments separately, then in combination. This should be done repeatedly. Then the performance should be followed with the score at home. Then the score may be read again mentally and the impressions compared. Constant practice of this kind will sharpen the mental ear (as well as the physical one); a knowledge of the possibilities of tone color will come to the student and his horizon will be enlarged.

Such a procedure will suggest new color combinations on your own instrument; not because you have string stops and clarinet, but because you will have acquired a keenness for fine color. When you play a composition by a master and use the printed registration, you are using the registration for an organ that may differ from your own almost as much as a trumpet from a bassoon. When you hear a performance by a good orchestra of the Prelude to Wagner's *Meistersinger*, you are hearing exactly the color effects intended by the composer.

It is perhaps, in the playing of transcriptions that a knowledge of orchestration is most directly valuable. I once heard a recital by a famous organist, now deceased, only the opening number of which, a Bach fugue, was strictly an organ composition. This is going too far. But transcriptions are not only legitimate, they are necessary, especially in the smaller cities where the orchestral originals are seldom heard. As a defense of transcriptions in themselves I might cite Bach who not only transcribed voluminously his own compositions from one to another of such dissimilar musical pieces as solo violin without accompaniment and organ also but other men's works, Vivaldi's concertos for strings, for example.

I once heard a well-known organist,

who is now even better known as an orchestral conductor, play a program mostly of orchestral works, on a splendid four-manual organ. To my bewilderment he played passages originally scored for strings on flute stops and woodwind passages on string stops. He did this so persistently that I never have been able to puzzle out his reasons. It couldn't have been ignorance, for he must have known the scores as well as or better than I did. So I have pigeon-holed the puzzle along with the problem of why Wagner wrote his *Walkure* and *Siegfried* tubas in E-flat and B-flat when he wanted instruments in B-flat and F.

That the organist who knows his scores will be able to follow the directions of the transcriber much more intelligently is self-evident. And then he can go on and invent orchestral effects in organ pieces, often making them more interesting, not because the composer did not know how to register them but because the player's organ has different resources from the one the composer had in mind.

I have been told that Widor tells his pupils to try over their orchestral effects on the organ. This of course can only be done approximately, but most effects can be more closely imitated than on the piano. This brings me to a suggestion that, as adequately equipped organs are considerably more numerous than they were in my youth, a plan I failed to work out for lack of an adequate instrument and a collaborator, be tried. I refer to the arranging of orchestral scores for four hands. This multiplies, not by two but at least by four, the possibilities of the interweaving of tone color, which is the secret of the beauty of many orchestral combinations.

I once arranged the dirge from MacDowell's *Indian Suite* (for two hands, to be sure), and I utilized in one place four tone colors,—right fingers on Swell, right thumb on Great, left hand on Choir, and feet on Pedals. I do not claim by any means to have been the first to do this, but I was much pleased to find it quoted by Eaglefield Hull, in his book on organ playing, as an example of

four tone colors used simultaneously. How much more, then, can four hands and four feet accomplish in this way!

I dislike any organ arrangement of the Walkure Fire Music but here's how it may be done by four hands: One performer, with both hands, plays the undulating string parts on the Great, the other the woodwind chords with his left (Swell), the piccolo passage with his right (Choir); and on the Pedal either performer, or both, may play the Siegfried motiv. I wrote out an arrangement of this many years ago. It was tried once, but on an inadequate organ.

BACH'S ORCHESTRATION

To a student of Bach's organ compositions a knowledge of his orchestral works and the details of their orchestration is essential. To any musician Bach should be the cornerstone of his art. Not only the organ works but everything this supreme master of masters ever wrote should be known to him. I am not one of those who consider Bach's orchestration deficient in color because it does not follow exactly the same lines as Mozart and later composers. He does not differentiate the technique of the instruments as later composers do, although in writing solos he does; nevertheless his scores are full of color. There are movements in the orchestral works and the church cantatas that are almost Wagnerian, sometimes even Debussyan, in color. Take for example the opening chorus of the eighth cantata, *When Wilt Thou Recall my Spirit?* This, although a setting of a chorale melody, has an elaborate orchestral accompaniment: one flute, two oboi d'amore, and strings. It is as impossible to describe the glowing color of this as it would be to paint a sunset for one who is color blind.

The great difference between Bach and the more modern composers rests in the fact that he uses as a rule one tonal color combination for a whole movement, and the next movement something very different. But though there are no violent contrasts of color in the movement referred to, there is a constant play of color which is entrancing and very un-Bachlike to those who know only some of the Inventions and

Fugues. But a survey of Bach's entire work would prove it absolutely Bachlike. In the cantata *Watch Ye, Pray Ye*, there is a wonderful contrast in the bass recitative and aria at the close, the tumultuous excitement of the day of judgment on the one hand (trumpet and strings), and the calm joy of the believer on the other ("continuo" alone, which of course in a church cantata probably means organ). It must be remembered that Bach's instrumental resources were limited; probably he never heard more than twenty or twenty-five men playing together, but he made far greater use of his opportunities than any other composer up to a much later period, and a study of his orchestration will yield rich results; particularly it will give suggestions in regard to the registration of his organ works. Schweitzer bases his suggestions on just this study; but how much better for the student to go directly to the fountain-head himself.

An incidental use of a knowledge of orchestration occurs often in special church services where, to enhance the musical value of the service, orchestral instruments, usually strings, are added to the organ. Here the organist becomes to a limited extent orchestral conductor. If he does not know his instruments he may make a failure of the desired musical effect.

In closing let me sum up by saying that not only is a knowledge of orchestration a necessity to any musician, but it is particularly so to the organist because it develops a sense of tone color which in importance is secondary only to those primary requisites of interpretation,—tempo and dynamics.

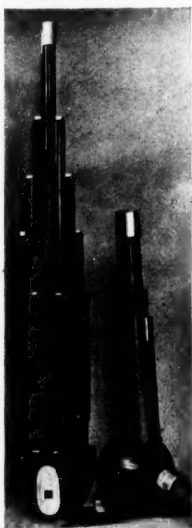
THERE ONCE was a man from Oyster Bay, no, not T. R., but one like him, who subscribed to a very excellent organ magazine (modesty forbids us to be even more specific) and liked it so well that he went and told others about it. More than that, he knew the well-developed forgetting ability of some professional people (diplomacy forbids further) and so he caught five of them by the check book and sent in their names instantly. That's what we call living up to Oyster Bay's reputation.

ORIENTAL ANCESTOR OF THE ORGAN

K A R L H E N R Y E S C H M A N

THE evolution of primitive musical instruments is a fascinating study, particularly in the Orient where the Past may be said to be on the surface. Of the Oriental instruments, the Chinese Sheng, pronounced soong, is of great interest; it represents the only antiquitous organ type extant. By organ type is meant a multi-pipe or number of pipes sounded from a common source of air, in this case breath through a single mouth-piece. Such type is comparatively rare and is not found among primitive savage tribes.

The inventor of the type may have been engaged in the pleasant occupation of making whistles, and, finding as the Greeks did later that more than three were inconvenient in one mouth, he sought for a substitute for the mouth. Some sections of China still have a rude prototype of the Sheng, which is simply a hollow lump of clay with several of these whistles introduced.



The illustration shows the Muhso Flute at the right and the Chinese Sheng at the left. The former is the more primitive in design, the reservoir being made of a small calabash gourd pierced and cleaned. In it are placed five open pipes which also open at the bottom of the gourd; by closing the lower openings with the finger or hand each pipe can be made to produce a second note.

Of the antiquity of the Sheng there can be no doubt, for it is already described as old in authentic records which belong to the mythical period. It is probably older than the

NOTE: The illustration shows two instruments from the Denison University Conservatory collection of Primitive Musical Instruments.

Burmese instrument just described, although the latter illustrates an older method of construction because of its primitive workmanship. The Sheng was formerly called by the Chinese the "bird on the nest," the arrangement of the pipes suggesting this figure, but this arrangement is the progenitor of the modern organ case; it has extended fronts on some of the speaking pipes, and it has dummies added for symmetry.

The number of pipes formerly varied from thirteen to twenty-four, but now the standard is seventeen. Four of these do not speak and two are duplicates for the convenience of fingering, which leaves a scale of eleven. This scale totals an octave and a fourth, and shows a striking resemblance to the Greek scale of conjunct and disjunct tetrachords. The G sharp and A flat, and the two F sharps, would seem to indicate some appreciation of true intervals and an attempt to produce some true fourths and fifths.

When playing, the pipes are held slanting toward the right shoulder, the right fore-finger is placed in the opening between the pipes, and the thumb of the right hand reaches pipe two; the bowl is held in the hollow of the left hand, the fingers reaching up to the holes in the pipes. Two pipes have their holes on the inside and at the back for convenience.

Each speaking pipe contains a reed very delicately made and set level to the frame. The holes in the pipes are below the reeds and unless they are closed by the fingers the air rushes through without sounding the pipe; therefore to play a pipe it must be stopped. Since the reed tongues are level with the frame they may be sounded both by blowing the breath and by drawing it. The former is prohibited in practice as the moisture from the lungs condenses on the reed, altering the pitch and rusting the metal; hence the instrument may claim the extra dignity of requiring to be played by "inspiration."

The tone of the Sheng is reedy and somewhat nasal, but quite sweet and

(Concluded on page 559.)

CONCERT REPERTOIRE

CHARLES HEINROTH

BACH'S PASSACAGLIA

IT is an incontrovertible fact, established beyond peradventure, that the organ has not that caste as a concert instrument its devotees would wish for it and claim as its just due. Neither public nor critic allow it rank as a major concert instrument such as the voice, piano, violin, or even violoncello. How is this to be accounted for? It may be that the timbre of the organ is not sufficiently agreeable or appealing to our audiences, or the players inferior, or the literature not altogether worthy. It may be one or all of these things. Personally, I admit none of them. I am merely trying to advance reasons for the practical unanimity of opinion, a unanimity strangely enough prevalent among all nations, united as it were with one accord in indifference toward and disparagement of the organ. I suspect it is a problem involving not only the sense of hearing, but a problem of psychology and capacity as well. Could it perhaps be possible that it is not altogether the offering but the receptivity that is at fault?

THE ORGAN'S ISOLATION

To substantiate the latter I ought to say that the organ is par excellence the medium for the expression of the objective contrapuntal music. In this province of music it is unexcelled and may be regarded the veriest exponent; its exposition constitutes its truest and highest mission. Its only serious rival in this respect is the chorus (which, by the way, is also not popular with critic or public at the moment. It takes a different mentality to understand, appreciate, and enjoy the involved music of the contrapuntal school—totally uncalculating of effect on the individual, unswervingly pursuing its thought-current forgetful of the listener—than is required in the mono- or homophonic schools out of which, speaking broadly, the operatic, symphonic, vocal, pianist's, and violinist's repertoire is in the main made up. I said a dif-

ferent mentality; I might correct this, to be more precise, and express it as a higher mentality. Therefore, if we are going to diminish the (already) moderate size of the regular concert goers by making still higher requirements than they are habitually accustomed to, is it any wonder that the real lovers of the highest ideals in music—shall we say of the abstract marvels of the art?—are numbered by placing a decimal point towards the left, one or perhaps even two figures? Relatively few can penetrate beyond the obvious effects of sensuous, and the compelling persuasion of dramatic, music to realms of pure beauty logically but dispassionately unfolded. Why does not a perfect performance of the Palestrina *Stabat Mater* or the Bach *Passacaglia* evoke as much enthusiasm as an equally perfect performance of the *Erl King* or *Celesta Aida* or the Beethoven *Violin Concerto* or *Tristan* or the Tchaikowsky *Pathétique*? I believe I have stated the answer. It is not a matter of medium or composer but of style and aesthetic comprehension. The concert organist has a double handicap: a medium to which (let us admit it) an audience is not magnetically attracted, and a literature the great masterpieces of which are more difficult than those of any other concert instrument, particularly at first hearing.

On what other grounds can we explain why a really great rendition of the *Passacaglia* by a great organist on a great organ should not be hailed as an event in artistic life? It ought to be recognized as an extraordinary feat. I am bold enough to declare that no other instrument has any one composition exceeding it in musical substance, finesse of structural manipulation, brilliancy of thought, appeal to the imagination, or requiring greater interpretative art and riper musicianship in the presentation. It ought to be recognized as a feat altogether out of the ordinary, one not to be lightly passed over. It is that composition among Bach's organ works which reveals the greatest versatility within a small compass and greatest mobility in

mood. This might seem to follow as a natural corollary inasmuch as it is couched in a variation form, now practically obsolete, although Brahms resurrected it for use in symphonic music and Reger also revived it successfully.

ORIGIN OF THE TERM

IF we try to inform ourselves as to the derivation of the *Passacaglia* as an independent form we meet with little exact enlightenment beyond certain well known fundamental principles. It was a dance for one or two dancers. Its steps are variously given, though all agree that it was always grave in character and triple in time. Supposedly of Spanish extraction its name in art music occurs in the French form of "Passacaille" and in two Italian versions, "Passacaglio" and "Passacaglia"; Bach evidently preferred the name in the female gender. The origin of the word is commonly ascribed to the Spanish "pasar," to walk, and "calle," a street, or, in other terms, a dance to the tune of street walking: *i. e.* itinerant musicians. Another more improbable though picturesque, version associates the Italian "passo" (step) and "gallo" (rooster) as though the dance originally imitated the mock dignity of a rooster, as he, the lord of his barnyard surveys, steps with pompous solemnity, and, be it observed, in uneven time, one pace short and one long in measure (for so the melodies were invariably constructed) somewhat after the manner of some heroic actors we have seen.

HISTORICALLY

BE this as it may, it is of no special consequence to us. More important is the fact that the distinguishing musical feature is an ever-recurring bass figure of two, four or eight bars in length, reiterating identically its thematic burden continually to a constantly shifting superstructure. This device, technically called *basso ostinato*, or ground bass, was one of the earliest attempts of expanding phrases into larger forms by means of variation, and reminds us that the prominence of the upper voice is a distinguishing point of modern music. In early times the lower voices, prefer-

entially the tenor, carried the true theme or melody, the *cantus firmus*. In the *Passacaglia* it is the bass that binds the form, furnishing the key to the composite scheme. And in this connection it is worthy of note that whenever Bach had anything particularly deep or soul-stirring to impart, something that went straight to the heart's core, he made use of the obstinate bass: witness the *Ciacona* for violin, the *Crucifixus* from the *B Minor Mass*, and the *Passacaglia*, each in its respective sphere the acme of achievement, representing an ideal in earnest expressiveness beyond which none dare hope to go.

The *Passacaglia* and *Chaconne* forms were closely allied, so closely in fact that theoretical writers and composers contradicted each other in theory and practice without hesitation. Buxtehude, the great Dane of St. Mary's Church in Luebeck, and in many ways the model for Bach, made a distinction for himself: the Bass in the *Passacaglia* invariably had the theme, which remained unchanged throughout the course of the composition; whereas in the *Ciacona* he employed the theme in the upper voices as well; and in fact varied it,—however always in a manner so as to render it easily recognizable. His lovely *Passacaglia in D Minor* and *Ciacona in C Minor* stood sponsor for Bach's compositions of the same name, but—this is interesting—in cross relation: the Buxtehude *Ciacona* furnished the tonality for the Bach *Passacaglia* and the *Passacaglia* for the *Ciaconne*; and in the cross current the similar association of ideas and parallel trend of thought are most interesting to compare. Like Carnegie in our day, Bach knew where to find the experts in each department upon whose thought he could build, gather unto himself the rays of their discoveries, concentrate in himself the florescence of their knowledge and by dint of greater intensity of genius and larger universality of application transcend their each and every utmost. Being the consummate artist he was, he chose with fastidious caution and rejected with fine discrimination. To him tradition was an aid to a goal, not to a goal. How he refused

to be hemmed in by ready-made boundaries! His *Passacaglia* is neither a true *Passacaglia* nor a *Chaconne*, but a composite to which he added—not because it was required or forbidden—a double fugue, simply because he felt it was needed to crown his thought. How we must admire his artistic independence and genial abandon. And what a lesson to his imagined followers of today who narrowly live by the physical note and look askance at the broad view of his genius.

BACH'S THREE STYLES

IN order to form a proper conception of a true style for the performance it is well to remember that the *Passacaglia* is not to be considered strictly religious music, inciting or illustrating an act of worship. And while it is true that Bach in his staunch stout faith wrote everything "to the glory of God," and while the organ is the source and centre from which radiates his creative activity, and while furthermore the organ is the ecclesiastical instrument *per se*, it is equally true that not all his compositions for the organ are strictly devotional nor were intended so. There are in reality three divisions. The *Chorale-Preludes* and *Fantasias* are true worship music; they enter into and illustrate the divine mysteries of religion. They constitute about the finest possessions of genuine sacred music. Certain of the *Preludes* and *Fugues*, while of a different type, also belong here; they were—we have it on good authority—played as preludes and (the *Fugues* as) postludes at the services. These are religious in a general, not a particular, sense.

The *Toccatas* and some of the other *Preludes* and *Fugues* are virtuoso or bravura pieces; it is not that they are worldly, in a sense opposed to churchly, but since they were written principally for display they were appropriate at church concerts rather than divine services. They are in fact concert pieces. Midway between these two groups stands the third. The *Passacaglia* and *Chaconne*, being derived from dances and inherently part of suites, as well as the *Pastorale*, *Sonatas*, and *Concertos*,

must be regarded as chamber music for the church and should be treated in such style by the organist.

The chief difficulty to the performer is presented by the fact that the *Passacaglia* and *Chaconnes*, unlike the modern variations, made no allowance for modulation. This was the chief drawback and probably led to their abandonment. In the *Passacaglia*, for instance, of the 293 bars the first 169, those constituting the *Passacaglia* proper, are in straight C Minor without relief; and to make matters worse a complete cadence at every eighth bar. To avoid monotony successfully and interest the hearer at every step is the formidable task confronting the interpreter. The problem can only be solved by skilful registration and by imparting to each of the twenty variations a shade and a touch just a bit different from any other. Let us see how this might be effected.

The theme, which M. Pirro states was the composition of the French organist, Andre Raison, is given out most unostentatiously in the Pedal, *mp*:



Certainly an innocent enough looking text. Our two greatest modern masters in the variation form, Beethoven and Brahms, would probably have started the first variation or metamorphosis two-voiced, that is, in the thinnest, most transparent manner, very likely making use of the rhythmic device known as afterstriking. Not so Bach. He prodigally at once brings a rich four part harmonization:



which treatment is so well pleasing in his sight that he immediately upon the return of the bass repeats it with different no less lovely harmonies. In the next variation we notice a dissonance at each first beat of the measure (the 6-4 chords must here be considered discords in that they require progression):



This compound sentence of sixteen bars is a poem in itself. So wistful, so self-contained, so calm, so sweet, tinged with a mild melancholy as though smiling through tears; one can never grow tired of playing the passage.

For the registration still *mp* I would suggest Choir Diapason and the Swell Second Diapason with some flutes to smooth the tone; perhaps at the second variation adding a soft Gemshorn or Erzähler. I would suggest only 8-foot flue tone with no edge.

The next ten variations, that is the following 80 bars, I conceive to be on the basis of a general crescendo keeping pace with the gradual growth of the idea from its mild inception to the astonishing proportions it presently acquires. Notice how subtly this is brought about. Texture and fibre are effectively graded to meet the requirements of each successive step, a gradation so well calculated as to seem inevitable by even the most casual listener. It is like the steady uphill pulling, tugging, pushing of a faithful mechanical engine to unfold larger vistas, show the greater areas beyond. Commencing with the third variation the harmonic treatment is forsaken for an expressive contrapuntal imitation in eighth notes. Imitation is from this time on the moving force of the development. For this variation I would add the Swell First Diapason and flute to match.

The fourth variation discreetly introduces a tripping sixteenth figure which has an enlivening effect, demanding a corresponding lightening of colors, obtained by adding sufficient 4-foot flute tone to render it slightly prominent.

In variation V the bass apparently



forsakes its theme; however, this is only

on the surface; to be sure, the rhythm has been changed, but the intervals of the theme are still to be discerned. Bach has merely interpolated one note in each figure. At this point the movement has ceased to be a real *Passacaglia*. According to Buxtehude the writing of this variation is *alla Ciacona*.

In the 6th variation the motive of the design is an ascending diatonic figure of four sixteenth notes, increasing the general animation considerably while at the same time imparting smoothness and solidity:



Here it would be well to add Great Second Diapason and perhaps Swell Oboe so as to obtain a firm forte volume. A charming alternate effect might be provided by playing the first two groups of sixteenths on the Swell but the second on the Choir; the Pedal should in any event be correspondingly increased so as at all times to supply a secure foundation.

The 7th Variation inverts the previous figure instead of ascending, the tendency now is to descend. All the Great Diapasons and Choir reeds ought to be employed now.

The following skilful variation employs the two previous devices in alteration. I would here use the Choir octave coupler to secure additional brilliancy; the daring independence of the melodic strands provides some complicated problems for the harmonic analyst. The movement has increased visibly at each successive stage and we are, I think, ready for the Full Swell to be coupled to the Great in the next variation:



If inspected closely it will be seen that the Pedal contains the theme, being merely embellished by figuration.

In Variation X I would play the



counterpoint on the Full Swell with sub and super couplers, keeping the detached chords on the Great. In the following variation it appears that the running figure of the previous one was conceived in double counterpoint in the octave. I would continue the figure on the Swell playing the melody on the full Great with Swell 4 and 16 foot couplers. At the florid twelfth Variation the snowline



has been reached. The registration should, either by the route I have indicated or one similar, have reached the Full Organ, with the exception of the Tubas. A rapid descent is now made by means of the next eight bars until we again reach more intimate scenery, expressed in admirable contrast to the rush and turmoil of the previous involved counterpoint, in plain arpeggios, first two-voiced, which I think is most re-



freshing as a flute duet, then single voiced, which I find is the most effective



as a string solo,—the only appropriate place in the Passacaglia for modern string tone. In both these arpeggio variations the theme is in the bass and may be made more apparent to the audience by an extra impress. Within a few bars a lull and a hush has fallen upon the audience. It gives a chance to build up again through the remaining five variations, not as a triumphant ending of the

Passacaglia but an effective introduction to the fugue, for the climax of the *Passacaglia* has been reached in Variation XII. The renewed crescendo will of course have to be made by a different route than the one previously used, putting the chief emphasis on the last beat as though by vertical strokes of harmony; Variation XVII again suggesting horizontal lines in more rapid figuration than any yet employed, calling for agile, but robust, 8 and 4 foot flutes. Variation XVIII provides an opportunity for the time-honored Great to Fifteenth combination, while the final two Variations are disposed to create a feeling of expectancy, more pronounced and intense toward the end when the movement becomes five voiced, and, each voice moving in the smallest possible range, seems engaged in an impotent struggle for an outlet: a tensify of atmosphere results which at length is in nowise disappointed.

The *Fugue* is built upon the first four bars of the original theme, to which is associated as a counter theme an entirely new figure, which, with its piquant phrasing of two groups of two eighth notes and an odd one at the end, acts as an excellent, lively foil to the staid main theme. It is easily followed and interesting to behold.



And what shall we say of this *Fugue*? Handel said when he composed the *Hallelujah Chorus* that he saw the Heavens open and heard the angels singing. Well, how about this *Fugue*, which as an art-creation is on an immeasurably higher plane,—the product of richer ingredients? How it surges and soars, piles cumulation upon cumulation until, when it seems the mind could hold no more, it comes to a dramatic pause in a new world:



(Concluded on page 559)

T H E O R G A N H O P E L E R O Y B A U M G A R T N E R

C O N S O L E S

THE console, like every other feature of the modern organ, has experienced a remarkable evolution. Bright minds without number have been engaged on the problem of designing a keydesk that should offer maximum musical possibilities with maximum convenience of manipulation, and a number of serviceable patterns have been brought out. Though attempts at standardization have been made on several occasions, these efforts have borne little fruit beyond the fairly general adoption of certain approximate measurements for the relative location of keyboards, pedalboards and player's seat. It is to be hoped that the final findings of the joint committee of the Guild and the National Association of Organists, when announced, will provide a solution that can command universal endorsement and adoption. In the placing of stops, couplers, and accessories, however, there is no omen of prospective unanimity, for a great many external details are merely products of the arrangement of the mechanisms within, and the builders are naturally loth to make changes in console design involving any vital alterations in the design of the parts or their stowing away. Further than that, the organists have reached no state of agreement as to what constitutes the ideal arrangement: it is worthy of note that every important console pattern has its list of distinguished champions.

C O N S O L E P A T T E R N S

THE placing of stops and couplers in consoles of various styles may be classified thus:

Type A—Speaking stops in the form of draw-knobs, set in terraced banks; couplers in the form of draw-knobs, balanced tablets, or stop-keys, placed above upper manual.

Type B—Speaking stops in the form of draw-knobs, set in vertical oblique

jamb; couplers in the form of tablets or stop-keys, placed above upper manual.

Type C—All stops and couplers in the form of stop-keys or tablets, placed above upper manual in one or more rows. The usual disposition of couplers in this type, especially when it is desired to include them with the stops in the adjustable combinations, is to place them in the same row, and immediately following the stops of the corresponding departments. A very few builders of stop-key consoles place couplers in a separate row.

Type D—Stop-keys mounted in vertical oblique jamb, arranged in three or more horizontal rows in each of the two jamb.

Type E—Stop-keys mounted on a semi-circular bridge, extending from side to side and passing over upper manual (Hope-Jones).

Though there is room for difference of opinion regarding the console patterns just described, there is certainly no justification for the chaotic order within each block of stops, couplers, expression pedals, and accessories, so commonly met with in present types. What we want, as performers, is a genuinely logical and uniform grouping of those devices that belong together, so we may know approximately where to look for them, without first reading all the print on the organ. What order of arrangement, if any, is the one order that can apply with equal force to organs of every size, having from two to five manuals?

TO THE AMERICAN ORGANIST belongs the credit of originating and advocating the following order, which I am informed, has also been used by the Joint Committee in its preliminary report, and which has the unqualified endorsement of this contributor: Pedal, Great, Swell, Choir, Solo, Echo. This order is intended to apply to the couplers (when ever separated from the stops), to the expression pedals (whatever their number), to all locking pedals, stop-separations, combination controls, and whatever other devices the organ may have.

COUPLER BOARD

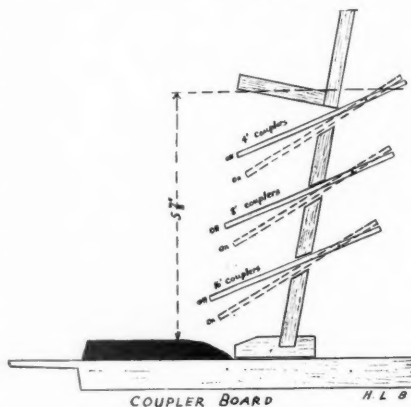
THE couplerboard deserves extended notice, for it is the subject of the greatest confusion in present-day consoles. As a model of superlative inconvenience, the arrangement of a two manual organ, once opened by the writer, will suffice. (It would have been infinitely worse had there been three or four manuals.) Stops and couplers were arranged in one row in this order: Swell stops, Pedal couplers, Swell couplers, Great couplers, Pedal stops, Great stops. Many of the couplers required four lines of description, which, with the illogical arrangement, caused no small amount of eye-strain and wasted motion in playing.

But this arrangement, bad as it is, is no worse than the one to be seen in some large metropolitan organs built about a dozen years ago—the couplers being grouped by the departments from which instead of to which they couple. In the writer's opinion, the only classification of couplers that can stand the test of logic is the one which assigns each coupler to the department on the keyboard of which one must play to secure its operation. The latter arrangement, fortunately, has become more and more common, and is now consistently adhered to by a number of our leading builders.

The writer is convinced that the couplers should be divided further into Class 1—operating within one department, and Class 2—operating between two departments. This distinction is much more important than might appear at first, for in order to establish a logical arrangement, the essentially different operations of the two classes of couplers must be duly regarded. By placing those of Class 1 first in each block, and using our standard order of Pedal, Great, Swell, Choir, Solo and Echo, for those of Class 2, we arrive at an arrangement so simple, logical and convenient, that the briefest glance should be sufficient to acquaint the player with all the resources of the coupling system.

A most welcome improvement in the coupler table, first built for an organ in Waynesboro, Pa., in 1911, is the three-row arrangement, fully described in ar-

ticles published at the time. The only serious objection then raised against it was the fear that its use in four manual organs would raise the music rack to a height that would produce eye and neck strain. This fault would occur only if balanced tablets, standing upright, were used. By using three rows of overhanging stop-keys, spaced as shown in the illustration here given, the music



rack would stand at about the usual height, though a little further back; there would be plenty of finger room between the rows; and as no more than one line of print would be required on each stop-key (pitch being indicated by the row, and the department by the order of blocks from left to right), eye strain would be reduced to a minimum. The order of stop-knobs has been fully discussed in the former issue and a satisfactory solution reached.

DIOGENES wasn't looking for a man. He was cynical because he had such long office hours that he had no time to read his copy of *THE AMERICAN ORGANIST*. The lantern is easily understood in the light of that fact: he carried it so he could read his *AMERICAN ORGANIST* on the way to and from work; it sort of cheered and warmed him in the cold winter nights.

ON THE TRAINING OF MIXED CHOIRS

W A L T E R C . G A L E

THE choir-master should know as much as possible about voice-production and vocal culture, including breathing and phrasing. With this knowledge he will be able to correct many things due entirely to purely vocal deficiencies in the choir. He should have his own voice cultivated, under a competent teacher, so as to understand from experience all the principles of voice placement, resonance, and the subtle elements of vocal art.

The best literature on this subject (and there is a great deal of it available) should be studied. I should recommend especially, as being among the best, a little book by Thos. Fillebrown, *Resonance in Singing and Speaking*, published by Ditson.

After selecting the best available vocal material, insist upon regular and punctual attendance, absolute attention from every member, and permit no talking or lounging attitudes. Talk yourself no more than is necessary for the work in hand, and aim to express yourself clearly, concisely and always to the point.

I should use, as far as possible, only the best music. Keep something of the class of Bach's *Bide With Us*, Brahms's *How Lovely Is Thy Dwelling-Place*, or Palestrina's *O Saviour of the World* in rehearsal all the time. Even though the choir be not able to sing them at the service for the time being, the study of them, with all the subtle niceties and gradations of tone and phrasing which they require, will work wonders, both vocally and mentally, and all the things of lesser musical worth will be sung with the greater artistic finish because of this study.

You will be surprised to find how quickly you can bring the taste and appreciation of your congregation up to a high level if you PERSIST in giving the best things, repeating the same number

often enough for them to grasp its beauties. Do this for a time and then sing some sweet, sugary thing once, and hear the comments. I have had experience in this many times. Some years ago I had Brahms's *How Lovely Is Thy Dwelling-Place* sung for the first time in my church. The people, with one or two exceptions, didn't like it at all. It was too "intellectual." "Give us some simple, tuneful melody, with soul in it," they said.

I said nothing, but sang the Brahms's number again in two weeks, and after that once a month for four or five months; of course the choir singing it better all the time. Then I put it away and waited. After a couple of months or so some people began to ask, "When are you going to give us that Brahms's number again?" "Oh," I said, "I thought you didn't like it." "Well, I didn't, at first," was the reply, "but I do now."

I have had such experiences over and over again, and have learned that if you persist LONG enough in the right direction your people will respond.

Some one has said that Brahms should never be heard for the FIRST time, and I think they are right.

Some of the technical points to which special attention should be given and which are frequently slighted are: Attack and Release (one often hears the former well done while the latter is slovenly; both should be firm and decided); Enunciation of the text; Phrasing and Dynamics, that is, the Light and Shade, including the many subtle accents and unaccents. Only in the very best trained choirs does one ever hear a real pp, or even a true crescendo or diminuendo, and these things can be done so easily that there is no excuse for slighting them.

As the best means of showing just what I feel to be some of the most important points in training a choir to interpret the best church music, I am going to take some choral numbers, and, in subsequent articles, call attention to the things I should expect of the choir in singing them.

NOTE: This article is taken from a paper read at the Convention of the National Association of Organists, Portland, Maine, August 8.

LESSONS IN MUSIC MAKING

C L E M E N T R. G A L E

L E S S O N 9

HERETOFORE the student has in his work used notes of uniform length only, except in the case sometimes of the final note of a phrase. Our aim has been to get him to concentrate his attention upon the *outline* of his tune, and upon the "grouping of measures"—rhythm. We all know many pieces of composition in which there is no variation from uniformity: hymn-tunes, chorals, for instance, and such passages as the middle section of Chopin's nocturne in G minor. But we would not have all music in that style. We are not passionately in love with monotony, although we know full well that it is sometimes an effective contrast, and a relief from excessive or prolonged variety. The student, however, has been surfeited by the *simple*. He shall now be led in the direction of the elaborate. But he must be prepared to go by easy stages.

The means at our disposal are (1) the use of dots; (2) the prolonging of a single tone over two or more beats or pulses; (3) the use of two or more tones upon a single beat; (4) the use of the *hold*; (5) the use of the *pause*, and the use of the rest. All these devices are involved in the following example:

A48 Andante



This is a regular—perhaps too regular—sixteen-measure sentence. It is composed of four phrases or strains, all of which are clearly shown. The first has the advantage of having no two measures alike; the second in that respect is similar, while in addition it lifts itself into the key above; the third takes the form of two parallel subsections of two measures each, derived from the first two measures of the first phrase, but modu-

lating to the key below (minor mode, ancient form), and the last, beginning with an imitation of the fifth measure, goes on with a few notes of new material, in the original key, and ends the "piece."

Every student who is potentially a composer—in however modest a degree—and who has had the inestimable advantage of learning, playing, and teaching pure music, will have rhythm very much in his fibre, especially so if he or she have faithfully worked the foregoing lessons, which have designedly utilized it from the very start. Such students will have sure instincts, developed by their experience and practice, and they will be uncomfortable if they make a phrase that is deficient or excessive in length. They will be still more uncomfortable if they make a succession of phrases—a sentence—that do not belong to one another—that do not achieve symmetry.

But students must not rely solely upon instinct; they must cultivate definite understanding—a laborious affair.

Study then the foregoing melodic sentence, and the analysis that follows it with great care. It is not put forward as a piece of composition, but as a little study in elementary "form"; the phrases balance one another and create a *design*. It is in a way analogous to a four-lined stanza (a quatrain). The cadences correspond to the rhyming of the verses.

E X E R C I S E S

COMPOSE a multitude of complete sentences in all keys; in both modes, and in all *times*. At first imitate the example already given—flatter it so far—then those that are to follow, and then launch out into originals. The opportunity for variety is infinite, but do not let the sentence be nothing but that.

A49 Andante



(Concluded on Page 559)

CH O I R R E P E R T O I R E H E R B E R T S A N D E R S

PREACHING VS. MUSIC

WHAT is the compelling reason which irresistibly attracts men to church? Was it Pope who told us that in his day people repaired to church not for the doctrine but for the music? But, whoever it was, conditions in this regard have changed but little since the lines were penned. (Only a very brave man would suggest that anyone stayed away from church on account of the music.) Music has such an attractive power that as organists we only too easily fall into the error of placing it first in our scheme of worship. And this error is, perhaps, more common in our larger city churches where the value of music is largely assessed in terms of dollars and cents—to their shame be it said.

But much as we love our art—and it deserves all the love we can lavish on it, for it is one of God's greatest gifts to man—we must not forget that it is not through music but through "the foolishness of preaching" that the world is to be bettered, and this revelation of scripture is confirmed by the Father who only had one son and this Son He made not a musician but a preacher. So that when we realize the subtle power of music to "touch the hearts and bring them back to heaven again" we must also remember that when the preacher possesses high, cultivated and sanctified gifts he becomes the medium of a divine energy and power which no singer, choir, or instrumentalist, however great, can ever become to the same degree. The Christian Church was founded on sanctified preaching and not on sanctified music.

We are on sure ground then when we put the point of emphasis in our public worship on the preaching. Preaching is its centre of gravity to which all other elements of worship must stand in ordered relationship, but always yielding obedience and subservience as lower members of their family to their head.

And I say, "ordered relationship," advisedly, because, as far as I can ascertain, many of our services have no centre of gravity, hymns, anthems, sermon, and solos being as wide apart in subject matter (as well as in that indefinable element we generally call "atmosphere") as the poles.

UNION OF MUSIC AND MESSAGE

LET us make no mistake; if our churches through their preachers are to convey a genuine spiritual message to mankind much of our music, however excellent intrinsically and in its preparation, must be lopped off so that the rays of the Sun of Righteousness may shine into our darkened souls unhindered by anything which would prevent its purifying work from being accomplished. The worshipper must leave the sanctuary primarily with a message and only secondarily with a mood.

All music which does not contribute its fullest share of support to this message must be omitted, otherwise it becomes nothing more than a performance, that is the point where self unconsciously creeps in. It matters not whether it be anthem or solo, if it is irrelevant it should be omitted, however well prepared. Perhaps what I am attempting to describe is an ideal service, and one might retort that such appropriateness is practically impossible in some non-Anglican protestant churches (the Anglican organist having the days of the ecclesiastical year as a guide.) In such cases care must be taken to see that all music before the sermon contributes to the mood or atmosphere of the sermon (for which end he must consult the minister beforehand) so that it may prepare the mind of the worshipper for the message which follows. It must be the type of music which Carlyle described as leading us "to the edge of the infinite."

AFTER THE SERMON—WHAT?

THE item which follows the sermon when looked upon from this standpoint

must be regarded as of supreme importance. Speaking generally it is an offering, a solo, or both. The advisability of having the offertory after the sermon need not be discussed here: it is a matter which will be decided (generally wrongly) by the powers that be. But to come to the solo, does it contribute its share of spiritual power to the message? Does its matter and mood conform to the matter and mood of the sermon? Does it intensify the personal appeal of the preacher? If so, it is well placed. But if on the contrary the singer's personality is in the ascendant, which it usually is; if the subject and mood are irrelevant to the message, and they usually are; if the worshipper can only say "that was very enjoyable," which is all he generally can say, then it has no rightful place in the pure public worship of God.

WORDS OF ANTHEMS

So that the selection of an anthem or solo must be determined, not only by their musical suitability, but in a larger and supreme measure by their words. There are many organists who contend that only scriptural words should be used for anthems. They are narrower than narrow Calvin, for even he supplemented the scriptures with the metrical Psalms in the singing of the Genevan Church. I think it was Canon Gore (though I am not sure) who, when at Westminster, created a furore among the old cronies when one Sunday morning he read for the lesson a passage from a modern book. But if, as so many of the unintelligently conservative contend, "all scriptures are inspired, and that equally, then it would be right to sing: "God came from Teman and the Holy One from Mount Paran" (Habak-

kuk 3.3), or this pessimistic dirge: "Give glory to the Lord God before He causes darkness, and before your feet stumble upon the dark mountains, and, while ye look for light He turn it into the shadow of death and make it gross darkness" (Jeremiah 8.15), or the well-known dyspeptic phrase: "Vanity of vanities, saith the preacher, all is vanity." Now, these passages—and many more like them—have been set as anthems and must be right, yet to sing "Abide with me," "Jesus, lover of my soul," or "O Love, that will not let me go" are wrong even if they have been as the wings on which the souls of poor dying men have been borne aloft! Only a false religious training would lead one to believe that the revelation of God ceased about A. D. 30 or 40. Surely the mind of God is so infinite that no measure of searching can fathom it!

Who fathoms the eternal thought?

Who talks of scheme and plan?

The Lord is God, He needeth not

The poor device of man.

But it is our proud privilege to dig and delve, and as long as men search, pray, and aspire, so long will they find themselves appropriating more and more of the unsearchable riches of the Eternal Mind.

As a matter of fact the choice of anthems in reference to their words must be largely the result of viewing them from three viewpoints:

(a) their suitability or relation to sermon or service,

(b) their intrinsic worth,

(c) their intelligibility or accessibility to the congregation.

But comments on these three perspectives must wait for another issue.

NOTE—"Preaching vs. Music" enters a field THE AMERICAN ORGANIST believes to be a crux for the modern church if it is to survive the war, and deals with it in a manner almost instigating us to a debate. It is worth weighing thoughtfully and in the light of evolution rather than the burned-out candle of tradition. Such a weighing in the balances of reason is coming to it in due time.

EDITOR.

(Concluded from page 547)

musical if not forced; it is by far the most musical instrument in China. Its use today is mostly confined to the temple service, being considered an instrument of too great antiquity to be lightly used in the street or in the home. There is a curious use of it in the wedding ceremony, but it is purely a symbol and not for music making.

The Sheng has in embryo many of the principles of the modern organ; Chinese intelligence seemed to have arrived just so far in inventions and suddenly stopped working forever, in this case as well as in that of the Ur-heen, or primitive violin;—but in what field of endeavor has China been able to break the bonds of ancestor worship or leap its ancient wall, the ruin heap upon which modern China has been sacrificed?

(Concluded from page 552)

Wagner anticipated. It is the leap of a century.

And then with a few strokes a quick return is made and the gigantic work comes to a close in triumphant major.



And, after it is all over, how many were aware of what had been going on?

(Concluded from page 556)

M O D E L S

THIS melodic sentence is based upon a rhythm from Mozart. We do not know how he treated it. Here it is made instructive for the student by a double repetition of the initial phrase—the first being modified so as to take us to the key above. Repetition, complete or partial, is desirable, but not indispensable. There will be none in the next model.

In this case the rhythm is Schumann's. In our setting, which can very easily be improved upon, there is note-length repetition, but no actual thematic repeti-

A 50 Andantino



tion, except in the last strain, where the opening two measures are hinted at. The modulation are to the major mode of the higher key (eighth measure); to the key of the relative majors (twelfth measure), and back to the tonic.

In the next lesson two-part writing will be attempted.

A S U G G E S T I O N

September 12, 1918.

DEAR MR. GALE:

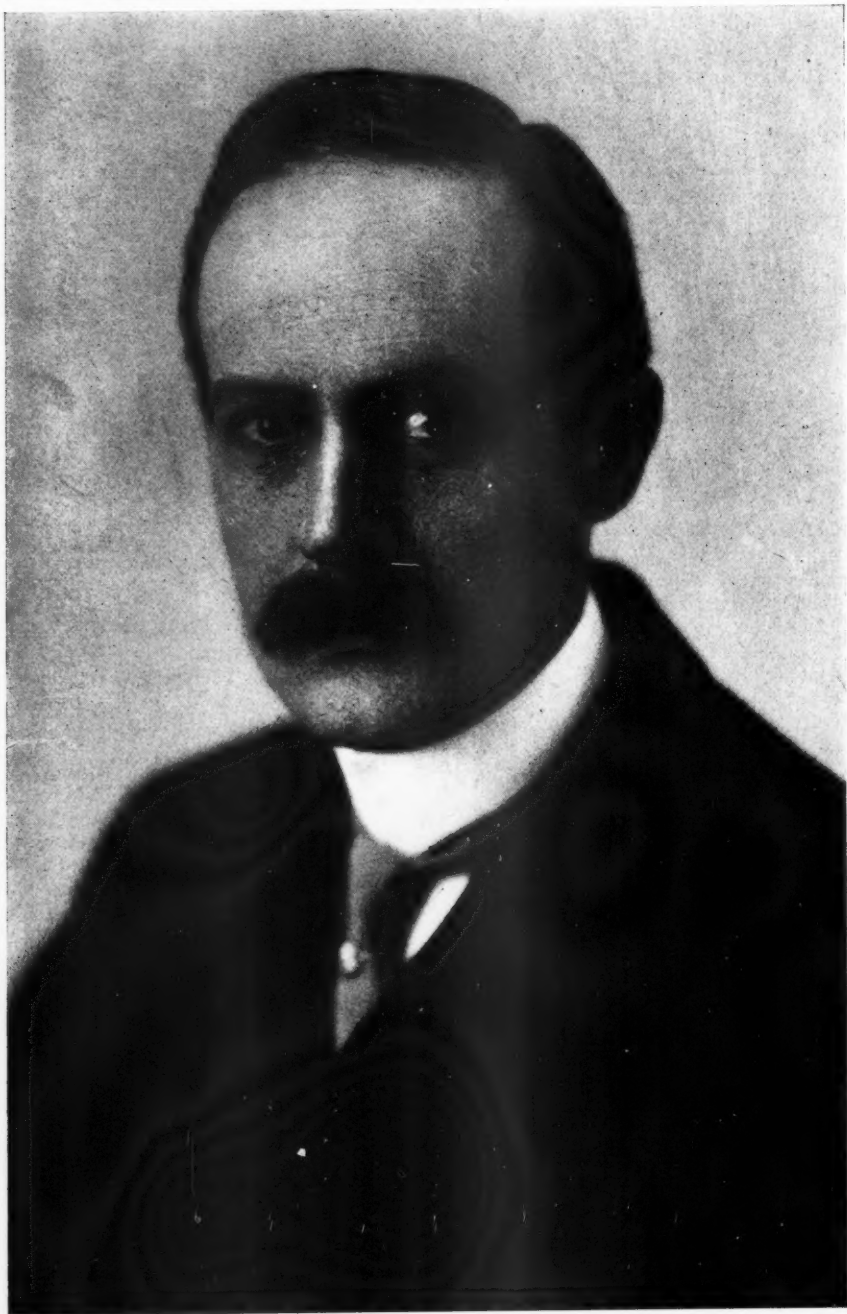
I just want to say to you what a refreshing thing it is to see the right and musical, as well as historically correct, treatment of the minor scale (in *THE AMERICAN ORGANIST*). It is so easily understood by a pupil if put the way you do. Also—the only thing I should suggest in addition—is that attention might be called to the use of the descending scale [as shown in illustration 43, page 472], as in Bach, Handel, etc. I suspect that this now obsolete form may be revived, as so much is now being done in the way of reversion to old mode's—as in the new interest in modal writing. I want to thank you for your article.

Yours faithfully,

ARTHUR FOOTE.

JUBAL chose a very bad time to make his advent. Organs in his day weren't anything like they are today, but that wouldn't have made so much difference if he had had a good magazine to read each month. But Jubal is dead and we must all die some day, so let us enjoy our magazine while we have it, and, not to be too selfish about it, let's tell the other fellow too.

CLARENCE DICKINSON



CLARENCE DICKINSON was born in Lafayette, Indiana, May 7th, 1873, graduated from Miami College, Oxford, Ohio, and Northwestern University, from which he received his honorary M. A. in 1909 and Mus. Doc. in 1917; studied with Guilman, Moszkowski, Heinrich Reimann, Otto Singer, and Vierne; is organist and director of Brick Presbyterian Church, Union Theological Seminary, and Temple Bethel, all of New York.

Dr. Dickinson comes from a family abounding with ministers, professors, authors, and poets, which accounts for his success as author, and possibly also for his predilection for investigating the classic wealth of past ages from which he has unearthed no small store of music doubly interesting. Unlike many investigators, Dr. Dickinson apparently cares little for the purely technical and inspirationless products of antiquity, preferring the occasional works of genius to which the modern age can apply the appellation "musical" without violence to the term. His book, "Excursions in Musical History," is a by-product of such activity, and the twenty-seven works now in course of publication will be an invaluable addition to organ music.

Concert organ playing receives a direct impetus not only from his performance but also his programs. As a player he leaves the impress of a man who has something to say and knows how to say it on the organ, has all the technic he needs and more, but has it for use, not display. He has a fine sense of form and proportion, a musicianly instinct that never errs, and, above all, a sufficient amount of enjoyment in his work—alias: temperament—to be contagious. His mastery of the organ is as complete as his handling of it is easy or his knowledge of its proper functions profound and progressive. Apparently, for example, there was nothing easier in all musicdom than to play the N. A. O. recital on the Hope-Jones Ocean Grove organ; yet that very con-

sole had been the ruination of many a recital and he had been allowed by the Ocean Grove authorities (who are Methodists) but a very few minutes to become acquainted with its idiosyncrasies. Such is the mentality, and the poise, of Clarence Dickinson.

His annual recitals at the Seminary rapidly traversed the difference from a purely local disturbance on the City's musical surface to an established civic asset: five hundred people have been turned away from a single recital—which is the New York public's tribute to Clarence Dickinson, as genuine as it is merited.

His list of imposing conductorships ranges from the Montclair Bach Choir and the Aurora Musical Club to the Mendelssohn Glee Club and the Chicago English Opera Company; with these various organizations he "was able to give not only the standard oratorios but many works for chorus and orchestra, never heard in America before, of the ultra-modern school and the forgotten classics," typically a Dickinson quotation. To study the latest trend and to exhume a buried past are pastimes surpassing all others to the Dickinson heart. Easter and Christmas would be anathous affairs for the City's churches if the activities of Dr. Dickinson had never been known.

In all his work Mrs. Dickinson, who possesses a well-earned M. A. and Ph. D. in her own name, has collaborated, furnishing English translations, and in many cases original texts. Her book on German Masters of Art (published ante bellum) is a classic on medieval painting, and her "Philosophy of Thoreau" and many magazine articles contribute equally to her fame.

Clarence Dickinson is a Church Organist at his busiest and best. Of high culture, genuine personality, and an indefatigable penchant for work, he has made the Brick Church as famous for its a capella singing as the Seminary for its recitals, and with the remarkable organ now at his disposal the limits of his music will exceed the capacity of his auditorium.



G	R	E	A	T
16' Diapason		8' Concert Flute		
8' First Diapason		(Ch.)		
8' Second Diapason		8' Flute Celeste		
8' Third Diapason		(Ch.)		
8' Stentorphone		4' Flute Harmonique		
(Solo)		4' Octave		
8' Erzähler		Mixture		
8' Gamba (Solo)		8' Flügel Horn (Ch.)		
8' Orchestral Strings		16' Ophicleide		
8' Dulciana (Ch.)		8' Trumpet		
8' Philomela (Solo)		8' Tuba	(Solo)	
8' Gross Flöte		4' Clarion		
8' Wald Flöte		8' Harp	(ch)	
		4' Celesta		

S	W	E	L	L
16' Bourdon		4' Flute Harmonique		
8' First Diapason		4' Octave		
8' Second Diapason		2' Piccolo Harmonique		
8' Salicional		Mixture		
8' Viole d'Orchestre		16' Contra Posaune		
8' Voix Celeste		8' Cornopeon		
8' Orchestral Strings		8' Oboe		
8' Viole d'Amour		8' Vox Humana		
8' Unda Maris		(Separate box)		
8' Clarabella		4' Clarion		
8' Gedeckt		Tremolo		
8' Spitz Flöte				
8' Flute Celeste				

C	H	O	I	R
16' Contra Gamba		2' Piccolo		
8' Diapason		16' Fagotto		
8' Dulcet		8' Clarinet		
8' Orchestral Strings		8' Flügel Horn		
8' Dulciana		8' English Horn		
8' Kleine Erzähler		8' Orchestral Oboe		
8' Concert Flute		8' French Horn		
8' Flute Celeste		8' Tuba Mirabilis		
8' Quintadena		8' Harp		
4' Flute d'Amour		4' Celesta		
2 2/3 Nazard		Tremolo		

S	O	L	O
8' Stentorphone		8' English Horn	
8' Philomela		8' French Horn	
8' Gamba		16' Ophicleide	
8' Gamba Celeste		8' Trumpet	
8' Orchestral Strings		8' Tuba	
4' Solo Flute		8' Tuba Mirabilis	
Mixture		4' Clarion	
8' Musette		Tremolo	
8' Orchestral Oboe			

ORCHESTRAL STRINGS

8' Gross Gamba	8' Viole Celeste
8' Gamba Celeste	8' Vox Humana
8' Viole D'Orchestre	Tremolo

(A separate String Organ of five ranks of pipes of various scales and voicing, tuned as a large Celeste and in its own box which is controlled automatically by the swell shoe of the manual on which the strings are drawn.

If drawn on two or more manuals at the same time, the Swell Organ Shoe will control this box. The Tremolo of each manual will control its Tremolo.)

S	O	L	O	E	C	H	O
16' Bourdon				Tremolo			
8' Gedeckt				16' Pedal Bourdon			
8' Vox Angelica				(Silences all			
4' Chimney Flute				pedal stops and			
Mixture				couplers except			
8' Flügel Horn				Echo).			
8' Vox Humana				All Solo Or-			
Chimes, 27 bars,				gan couplers act			
F to g 2				on Echo Organ.			

C	H	O	I	R	E	C	H	O
8' Gedeckt					16' Pedal Bourdon			
8' Vox Angelica					Chimes, 27 bars			
4' Chimney Flute					All Choir Or-			
Mixture					gan couplers act			
8' Flügel Horn					on Echo Organ.			
8' Vox Humana								

PEDAL — AUGMENTED

32' Bourdon	8' Cello (Sw.)
32' Resultant	8' Gamba (Ch.)
16' Diapason I	4' Flute
16' Diapason II	32' Bombarde
16' Violone (Gt.)	16' Trombone
16' Bourdon	16' Contra Posaune
16' Lieblich Gedeckt	(Sw.)
(Sw.)	16' Fagotta (Ch.)
16' Echo Bourdon	8' Tromba
16' Gamba (Ch.)	8' Tuba (Solo)
8' Octave	4' Clarion (Solo)
8' Gedeckt	Chimes (Echo)
8' Still Gedeckt	
(Sw.)	

C	O	U	P	L	E	R	S
Swell to Great				Swell to Great, 4'			
Swell to Choir				Swell to Great, 16'			
Swell to Solo				Swell to Solo, 4'			
Choir to Great				Swell to Solo, 16'			
Choir to Solo				Swell to Choir, 16'			
Solo to Great				Swell to Choir, 4'			
Solo to Choir				Choir to Choir, 4'			
Solo to Swell				Choir to Choir, 16'			
Great to Solo				Choir to Great, 4'			
Swell to Pedal				Choir to Great, 16'			
Great to Pedal				Choir to Solo, 4'			
Choir to Pedal				Choir to Solo, 16'			
Solo to Pedal				Solo to Solo, 4'			
Choir to Pedal, 4'				Solo to Solo, 16'			
Solo to Pedal, 4'				Solo to Great, 4'			
Swell to Pedal, 4'				Solo to Great, 16'			
Swell to Swell, 4'				Great to Great, 4'			
Swell to Swell, 16'				Great to Great, 16'			

REVERSESIBLES

Great to Pedal	Swell to Pedal
Solo to Pedal	Solo to Great
Choir to Pedal	
Solo Unison On and Off in left Solo Key	
Cheek.	

Swell Unison On and Off in left Swell Key Cheek.

Great Unison On and Off in left Great Key Cheek.

Choir Unison On and Off in left Choir Key Cheek.

Three buttons in right Solo Key Cheek for Solo-Echo-Both.

Three buttons in right Choir Key Cheek for Choir-Echo-Both.

Two buttons in right Swell Key Cheek for Chimes-Damper On and Off.

Two buttons in right Great Key Cheek for Harp-Damper On and Off.

Swell combination pistons duplicated by Pedals.

Pedal combinations to operate Gt. Combinations when Gt. Combinations operate Pedal Combinations.

Pedal on and off Combinations on each Manual.

Hand Movement for General Box.

Great and Choir Swell Pedals to Solo Pedal by Pedal Reversible.

Balanced Crescendo Pedal. So adjusted that it can be set for partially on or full on at the desk (8 Mechanical stops).

Crescendo Indicator with 8 Pistons for setting the amount of Crescendo desired.

The new organ at the Brick Church, Fifth Avenue and 37th Street, will be dedicated early in November by Clarence Dickinson, the organist of the Church. An interesting feature of the dedication program will be the first presentation of a new Symphony in five movements, written for the occasion by Mr. Dickinson.

The organ, which is being installed by the Ernest M. Skinner Company, is a four manual instrument of one hundred and twenty stops, and possesses some interesting special features. Every one of the six thousand pipes is under control. The Great, Swell, Choir, Solo, String and Echo organs are disposed each in its separate swell box, and the whole organ is enclosed in a general swell box. *The shutters of the General Swell affect the Pedal organ, as well as providing an extra swell for all the other organs with the exception of the Echo organ, which is placed above the ceiling, at the opposite end of the Church.

For the control of the Crescendo pedal a device is introduced by which, by setting the proper piston, it will stop at any one of eight points desired.

The number of couplers is unusually large—there are thirty-six—and, there

are sixty-four combination pistons, of which five are for the couplers alone.

The Celesta and Chimes have dampers which act like those of a piano, to be used when desired.

In addition to all the stops usually found in a large modern organ there are some which are seldom found outside of France, such as the Musette and the Nazard.

The organ in the Brick Church represents the ideal Church Organ according to the ideas of one of the world's best exponents of church music. The first and foremost detail of perfection, to which the modern organ must conform sooner or later—its degree of alacrity will evidence its right to live among musical instruments and minister to musical people—is complete expressive control. Each organ is enclosed in its own expressive chamber, and the entire instrument enclosed in turn in one great expressive chamber, so that the whole is under double swell control.

Whether this was the result of fortunate circumstances or direct preference, matters little; it is enough that this instrument, one of the world's finest church organs, is made entirely expressive and doubly expressive. Clarence Dickinson, its designer, would not tolerate a bass in his choir who could not crescendo or diminuendo without the aid of other singers to reinforce him, nor would he engage a piccolo player or a drummer or a cymbal thumper who could not give varying degrees of power unaided by other voices to reinforce his tone, then why, in the name of all that is either musical or commonly sensible,

NOTE: As a concrete example of the relative merits of the specification form adopted by THE AMERICAN ORGANIST the present specifications are printed in the chaotic form formerly in use. The test comes in the comparison with the Carnegie Institute organ of the October issue. There are thousands of questions in connection with Dr. Dickinson's organ which are unanswered by the printed specifications. Future specifications will be invariably listed in our regular specification form and unless the necessary data is included and they are prepared in that form they will be rejected for use in the columns of THE AMERICAN ORGANIST.



has the organist tolerated a Pedal that could pound away at only one power (unless tone colors were changed) and a Great every voice of which would scream and screech and roar at top power every instant it was used without having anywhere in the entire universe sufficient powers of sense or science to soften it? The universal application of the crescendo control is the prime requisite of the modern organ if human beings are supposed to listen to it more than once each year. The hurdy-gurdy, 'tis true, plays at but one power; but then we can get rid of the hurdy-gurdy by giving the artist a dime and asking him to move on; not so in Church.

Another feature of the instrument which will be used more and more wisely is the borrowing. Unfortunately this does not appear in the specifications, but Dr. Dickinson has used it in the best way and the result is an instrument of peculiar pliability and adequacy. Another result is that a Church having an architect with a deficient spot in his mental equipment does not forever have

to go without an adequate organ for lack of space; the Brick Church organ, partly by reason of sensible (and musical) borrowing, is located in a chamber that would otherwise be roomy enough for only an inferior instrument. The wind is furnished by a 30 h. p. Orgoblo.

A keen sense of proportion and perspective in tuning was specified by Dr. Dickinson and incorporated in the instrument, much to the enrichment and contrast of its various families of tone-color. These things (not shown by the present specification) have made in the main all the difference between the average organ and the Brick Church organ.

In interior arrangement the organ presents a most imposing aspect. As the chamber is entered the great pipes of the Pedal Organ present themselves in the rear as a forest of giant Sequoias, approached by a roadway lined on either side by the four stories of manual organs, each in its own walled chamber. The Echo Organ in the opposite end of the church presented a problem on account of the absence of direct opening to the auditorium. But it was found, that the voices of singers, even pianissimo, disseminated and pervaded the entire airspace above the auditorium, entering through each of the hundreds of ventilators on all four sides, so that the effect was heightened by the absence of direct communication. The Echo is voiced on rather high wind and placed behind carefully made swell shutters.

The choir of the Brick church is one of the chief attractions of the City on Christmas and Easter Sundays. It is a well-paid, highly trained chorus, supplemented by a double-quartette of soloists and an assistant organist; two rehearsals a week are held throughout the busy season—why have not other choirmasters seen the futility of attempting fine work on one rehearsal?—and everything from start to finish is system and order. The librarian of a Dickinson choir is not a sinecure.

Much of the music is taken from Dr. Dickinson's editions of forgotten classics and gems of rare beauty discovered by him in his favorite role of archaeologist in which he has been so successful.

POINTS AND VIEWPOINTS

CINEMA MUSIC'S PREPARATION Bert. E. Williams

THE writer of the delightfully sarcastic article in the August issue, captioned "Cinema Music," made some very pointed remarks about cinema organs and organists. About the organs he spoke much truth, but about the organists only a very little. And so, as a representative of that growing and progressing group of cinema musicians, may continue the story where he left off, and present the problems of the cinema organist.

In order to get away from theorizing let us take a practical example and follow the manner in which the music is prepared for each film in the Stillman Theatre, Cleveland, Ohio.

At three-fifteen on Tuesday afternoon, while the regular performance is running in the theatre proper, a little group consisting of House Manager, Newspaper Men, First Conductor, First Organist, Operator and Stenographer, gather in a private projection room in the basement of the theatre. The picture to be shown publicly the following Sunday is here screened. The manager suggests such cuts as seem advisable, the newspaper men prepare the press work, the musicians assimilate the moods, and the stenographer takes down a complete scenario of the picture, including all titles and a short description of each scene.

On Wednesday evening the first conductor and first organist meet and go over the scenario which has been typewritten by the stenographer. This scenario ("dope-sheet") usually consists of about ten typed pages of legal cap. At this conference the parts of the picture to be played by the orchestra and those by the organ alone are agreed on and a general style of setting worked out. The dope-sheet is now divided into scenes; the average picture is made up of from forty to seventy separate scenes pasted together. Each scene suggests some musical style, and during the balance of the week the various scenes are assigned their settings.

At eight forty-five on Saturday morning a second group, consisting of conductor, organist, orchestral pianist, and operator, meet in the theatre proper. The picture is projected at exactly the speed it will be shown in public, and is accompanied by the pianist who plays the music to be used by the orchestra and, at the proper time, by the organist who plays the music he has set. At this rehearsal the musical accompaniment is made to be of the exact length needed and its dramatic intensity of proper strength. If a number is too strong for a given scene another is substituted; the setting must be satisfactory.

Sunday morning an orchestral rehearsal is called, lasting about three hours. This rehearsal is in charge of the first conductor and is attended by the full orchestra and first organist, and completes the preparation of the picture.

At one o'clock on Sunday the house is open for business and the new picture begins running. The first performance is played not by the orchestra nor by the first organist, but by the second organist who has never seen either picture or music. However, the miraculous is not expected of him. The music is in charge of the first organist who sits on the bench beside the player during this first performance.

The system now used is that the first organist follows the dope-sheet and picture and indicates the proper moment for changing scores; he also indicates tempi and, frequently, registration. The second organist has a busy two hours of sight reading—and not all from organ score either; only a very little is straight organ music. The orchestral music is played from the pianist's score—with an occasional full score—and must be adapted to the organ extemporaneously. Another part of the music will be in manuscript—which seldom adds to the ease of reading.

After this first show, which we call the "Dress Rehearsal," the orchestra and first organist begin. And at five o'clock, when the first performance with orchestral and organ accompaniment is

over, the director and organist get together and make such necessary cuts or substitutions as seem advisable. For the balance of the week the work on this picture is purely routine.

The organist has nothing to do now except to read his music, follow the picture, watch the dope-sheet, register and play his organ, see that the music which has been played is kept in order in anticipation of the next performance, and satisfy the management and enough of the "customers" so that the suggestion box is not filled with complaints.

The instruments on which we work are sometimes fearfully and wonderfully made, for it is the motto of the entire show business, When you spend a dollar, make it look as though you had spent ten. But in a later issue I hope to tell more of the organs and the kinds of music used, together with the methods of setting pictures.

PISTONS INTERCHANGEABLE R. P. E l l i o t

A PISTON system in which the registration is set from the stop-knobs of an all-magnetic console would be much easier and cheaper to build for the Dual system than the Absolute. Though the one to which I refer is being built for the Absolute system it would require no more than a set of switches, not very expensive, to turn it into an Interchangeable system wherein the organist at will could have either the Dual or the Absolute by the touch of a piston or switch by finger or foot. The pistons are set by the simple process of holding in the piston while the stop-knobs are being set, or of setting the knobs and then pushing a setter piston. I am glad organs are so satisfying today in the essentials that a detail of operation takes so prominent a place in the minds of the critics. It is a good sign.

PEDAL CLAVIER J o h n M ' E . W a r d

MR. AUDSLEY deserves unstinted credit for his views in advocating a revision of the Pedal Clavier.

Some more modern and definite measurements ought to be decided upon and a standard adopted; this being one of the things that could be standardized. Therefore let us ventilate the subject.

Pedal boards are now made in all the 57 varieties and measurements according to the various builders—the A. G. O. measurements to the contrary notwithstanding.

The writer has been a student of organ construction for many years and begs to present his views on the nearest perfect pedal board, which, by the way, coincide quite closely with those of Mr. Audsley.

So long as humanity, as exemplified in the anatomy of organists, will produce long or short nether extremities, just so long will pedal boards be *near* perfect. The measurements I suggest are intended to feel comfortable to organists of average size; the short one will find low C within easy reach without falling off the bench or increasing the manual pressure to maintain equilibrium, while the long legged fellow—well, it's just there, that's all.

The principle of an ideal and practicable pedal clavier is a hollow saucer; or, a concavity both laterally and antero-posteriorly, with radiation. The measurements here given are intended to carry these views into practical effect and have proved to "feel" very comfortable under playing conditions.

Radius: 12', 6". **Concavity:** 6', 8".
White Key: 28" (Centre E). **Black Key:** 6½" (centre) to 8½" (ends).
Toe end 1" below piston-board end.
Plumb line from tip of Great drops 4½" in front of centre black key.
White keys have 4" level surface at playing ends and 2" at rear, rising 1½" from front to rear. **Width of white keys:** 1" at toe, ⅝" at rear.

This is a more expensive form of board to build than any now in use, but the player who has had an hour's experience with it will not desire to return to any of the present patterns.

I trust others will state their views on this most important feature (no puns, please) of the organ.

P I S T O N S
C h a r l e s H. M i l l s

HISTORY tells us that as early as the seventeenth century old Father Smith had some crude devices in his organs for manipulating the stops, but it remained for James C. Bishop, towards the end of the eighteenth century, to introduce the double acting composition pedals. In the first instance these were solely for the purpose of reducing or adding stops. It was only natural that as organs grew and the art of registration advanced, builders should meet the demand by inventing a system by which the organist could arrange his combination to suit his own taste. This of course meant that he could prepare solo stops and particular combinations as well as reduce or build up the tone of the instrument.

This in turn has divided into two systems: the Absolute, where the stops move visibly, and the Dual, where they don't. Changing the combinations is a very simple matter in the Absolute and can be effected very rapidly, even during the performance of a composition, so that in a recital there is practically no loss of time if changes are desirable. In the Dual there is a much more cumbersome device for arranging combinations—one that precludes any changes during a piece†—and if changed during a recital would take time and trouble, so much so that the writer questions whether they are ever attempted; it would seem that in course of time they would become to a certain extent stereotyped.

The writer is forced to disagree with the editor and say that this is a serious handicap to the Dual system and its merits, and so far feels that the Absolute "puts it all over" the Dual. To use the editor's words in the July number, "Were it a question of having the stop-knobs move or remain inactive, we would say, let them move. * * *." It is granted that if it were only a question of visibility we would all vote for it.

† This is no longer true. The perfected Dual piston is as easily reset as the Absolute.—Ed.

To proceed: It seems from the previous discussion that the only merit the Dual has in its favor is that one may use both the stop-knobs and pistons at the same time whereas in the Absolute you can't. But this is not always true; the writer played an organ which could not do this.* You could either play the stops or pistons, but not both, and it had no indicator, and when asked why the non-movable style had been put in was told that the New York organists had voted in favor of it, or words to that effect. However, we will disregard this and try to compare the systems further.

Let us take a very simple illustration. I am using on the Swell a solo stop and tremulant and wish to change to piston one. In the Absolute system you push it and you get the stops you desire. But what are you going to do on the Dual? The piston still leaves the stops on or you have to use the stop cancellation. Multiple examples of this kind could be given.

Look at it from another point: Suppose full Great is being used and this is, for example, on piston 5. We want to get rid of the trumpet. In the Absolute it is a simple matter to push it in; but what of the Dual—we have, say, one or two prearranged stops out and are playing on the piston No. 5—what are you going to do? Try piston 4, but that gets rid of some of the stops you wish to keep.

What can we say in favor of the Dual system? There are seemingly certain cases in the matter of building up or changing organ tone where it is a little more manageable, by having a prearranged system of stops and adding them at the time to the piston in use or by using the two and then throwing one of them off. This, however, is somewhat of a fallacious argument as an organist worthy of his name should be able to do all that he wants by working the stops with his hands,§ although there may be

(Concluded on page 570)

* This was not a true Dual type but an inferior substitute.—Ed.

§ Very few organists will concede this point. The modern organ has gotten beyond the possibility of registration entirely by "working the stops with his hands."—Ed.

CHURCH REPERTOIRE

L A T H A M T R U E

GORDON BALCH NEVIN

Will O' The Wisp

IT is not safe to recommend *Will o' the Wisp* for use either as prelude or postlude in an ordinary church service. I have known it to feature as postlude in a staid Scotch Presbyterian Church, and the organist is still holding his position; but not every organist would be so skillful in adapting tempo and interpretation to the prejudices of his congregation. *Will o' the Wisp* (published by Clayton F. Summy Co.) is not an ecclesiastical conception; it is not intended to fit into the framework of a serious church service. In a half-hour preliminary recital it might quite possibly find a place between compositions of a more dignified character; but if it is to be used at all in an ordinary church service, the only fitting place would be as instrumental accompaniment to the offertory.

In delicious lightness and freshness of style it would be difficult to find a modern composition more charming than *Will o' the Wisp*. It is a happy bit of real inspiration, simple in harmonic outline, dainty and jolly in temperament, "catchy" in the best sense of the term, yet never cheap or frivolous. While the title indicates the whimsical character of the composition, it is the sub-title, "Scherzo-Toccata," that is of greater value to the church organist, because it is that which gives him the safest hint of its correct interpretation as absolute music, hence as music adapted to church use. It should be playful, happy, suggestive of abundant, effervescent good humor; but never rollicking. It should be so played as to cultivate in the listener a serenely happy train of thought, and thus, if it is to be used as an offertory number, to make giving a real joy. But its rhythm should never be so marked as to seem to urge upon the staid deacon who passes the plate the necessity of an unseemly dance down the broad aisle. Section A consists of three sub-sections or phrases, a-b-c. It is a miniature ter-

nary form in itself. The opening phrase



of four measures is repeated, ending the tonic key. The middle phrase, in the relative minor, consists of four measures, which are repeated. The miniature recapitulation is an exact repetition of the opening eight measures.

The first half of Section B is in the key of the mediant minor. It consists of four measures, which are repeated,



this time with addition of a figured pedal obbligato. The second half of Section B, constructed quite largely over a dominant pedal in the key of G, anticipates, quite unusually, the key of the recapitulation.

The recapitulation is an exact repetition of Section A, with the addition of four bars of ending, which seem rather to be "tacked on" than to be an integral outgrowth of the subject matter of the piece, though they are obviously taken from the closing measure of the recapitulation.

The interpretation of *Will o' the Wisp* admits of great freedom in selection of stops and in manipulation of manuals. The opening four measures of Section A may be taken as a right-hand solo on any well-rounded but not-too-heavy flute stop, Doppel Flöte or Clarabella Flute, perhaps, if not too heavy. Exceptionally characteristic effects are also obtainable from strings of the right quality. Some slight change is advisable in the repetition of the phrase, but a flute stop coloring should still be retained. At the last measure at the bottom of the first page both hands may be taken on the swell, perhaps with flute stops and reeds; and for the repetition of the phrase, beginning with the last measure at the top of the page marked 3, the right hand may go to the choir organ, using a string

Diapason or some similar stop. At a *tempo*, in the second brace, begins the miniature recapitulation, and it is effective to go back to the combination used in the first measures. Here it is that alternate manuals may be introduced, perhaps taking the first measure of the right hand on the great; the second on either swell or choir; the first half of the third on the great again, answered in the second half on another manual; and the fourth on the great or choir throughout. In the repetition of this four-measure phrase, beginning with the last measure on page 3, soft strings or a fancy stop (*Vox Humana*) may be used, thus ending the section softly.

The principle of interpretation involved is a fundamental one. It is to use simple, straightaway combinations in announcing the subject matter of a movement, when the material itself is new and where it therefore makes demands on the attention of the listener. Changes should be made at first only so often as the ear grows slightly tired of the prevailing tone color. But in the recapitulation of the opening phrases, since there has been and is no change in rhythm to relieve the monotony, it is wise to get more frequent and more marked contrasts by treating the subject material in different ways.

In Section B diapasons and strings may be used to advantage, with the right-hand rhythm well brought out. In the repetition of the first phrase the composer has indicated the necessary addition to the pedal, which should stand out slightly above the manual parts, as it is the only new element added in the repetition. Strings and reeds, at least mezzo forte, are effective for the second half of Section B, beginning with the penultimate measure on page 4, and the interesting contrapuntal figure in the tenor should be slightly brought out, especially the imitation in the second measure. The broken chord accompaniment, beginning at the top of page 5, last two measures, must be handled carefully. It should not be too prominent. On my own organ

the choir Celesta (or Harp) with a soft four-foot Flute work out satisfactorily, with the sustained chords of the left hand played on a soft, but well-rounded swell. It is quite possible to play the recapitulation, beginning at the bottom of page 5, exactly as Section A was played. But it is better to introduce even greater variation, both in tone color and in the use of contrasting manuals. In this section the player's fancy has the freest possible play. Here comes the real test of his knowledge and control of the organ and his taste in grouping contrasting tone colors. But his fancy must always be indulged without any real interruption of the charmingly dainty rhythm of the composition. Pauses between phrases, while the organist hunts for stops, would simply make both the piece and the performer ridiculous.

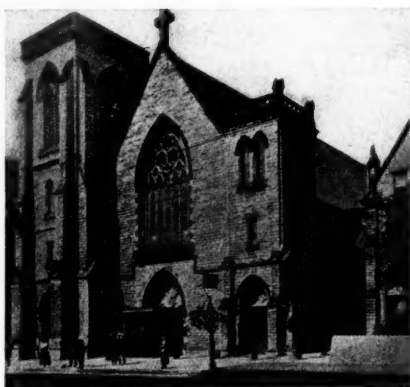
Gordon Balch Nevin, the talented young American composer to whom we are indebted for *Will o' the Wisp* and several other interesting organ compositions, is one of the promising young men of to-day who are writing idiomatically for the organ. *Will o' the Wisp* is well worth all the study that the organist must give it, not wholly for the musical material that it contains, but for the freedom of stop and piston control that it demands on the part of the player.

(Concluded from page 568)

a movement or so more in the Absolute than in the Dual. True, at times it means more practice to do it smoothly but the mastery of the organ gained is infinitely greater than by using the shorter cut, and is well worth the effort. The question is not always one of ease but of skill.

Now for the mental side. On a large organ with a number of pistons the mere fact of seeing the combinations move makes the mind work with a minimum of effort whereas in the Dual system there must be always a certain strain. A most elementary knowledge of experimental psychology will show that the fewer things the brain is called to react on the more spontaneous will be its action.

TRINITY CHURCH — TOLEDO—OHIO



HERBERT FOSTER SPRAGUE has two things for which he is envied of many organists. The one is an excellent four-manual organ of eighty-one voices, and the other is a greenhouse filled with rare tropical plants and a collection of twenty-five birds of all kinds and from all countries, all the way from the dainty little yellow bird that gives a mere "peep," to his philosophical majesty with the big, deep-voiced "hul-lo."

Mr. Sprague was born in Saranac, Mich., and capped his student days under Guilmant and Widor, studying singing with Shakespeare in London. His choir, numbering twenty-eight boys and fourteen men, is kept busily occupied with oratorios, cantatas, and special musical services in addition to the extra attention Mr. Sprague devotes to his Church Services. Numerous organ recitals have been a feature of Trinity Church, and the Oratorio Society, in which Mr. Sprague is actively interested, has done much to enrich the City's musical life. Mr. Sprague has been with Trinity Church twelve years.

Martin Communion Service C
Elgar "Ave Verum"
Tallis Versicles
Wamisley..... Magnificat, Nunc Dim.
Mendelssohn..... "If With All"
Martin..... "Hail Gladdening Light"

Noble.....Magnificat, Nunc Dim.
Gounod "Jerusalem"
Noble.....Magnificat. Nunc Dim.
Davis....."Jesus, Heavenly Master"
Davies....."O Thou That Hearest"
Parker.....Te Deum. Jubilate, E.
Shelley....."King of Love"
Mann.....Magnificat. Nunc Dim. Af.
Bennett....."Whosoever Drinketh"
Noble "Grieve Not the Spirit"
Jordan.....Te Deum C.
Taylor..... Jubilate F.
Franck....."105th Psalm"
Marks.....Magnificat. Nunc Dim. D.
Handel....."The Trumpet Shall"
Shelley....."Hark, Hark, My Soul"
Moir.....Communion Service D.
Dvorak....."Blessed Jesu"
Parker.....Magnificat. Nunc Dim. Df.
Naylor....."God That Madest"
Woodward....."Radiant Morn"

THE AMERICAN ORGANIST has moved to the World Building, New York, N. Y., occupying rooms on the same floor with the United Press Association, though as yet that fact has not seemed to dawn upon the latter in its full significance. We are truly indebted to the American Guild of Organists for the many courtesies extended to the magazine during its joint tenure of offices in Trinity Place, and to the Rev. Wm. T. Manning, S.T.D., Rector of Trinity Church, through whose good graces the former offices were occupied, and through whom other courtesies have been more recently extended. The Trinity Place Building is being equipped as a lodging house, with canteen, for that "contemptible" little American Army and Navy that is on its way to Europe to teach pigmy Hohenzollern and his nation of debauchees a few elementary lessons in common decency. THE AMERICAN ORGANIST counts it a privilege to bear increased burdens for the sake of the better comfort of the men of our Army and Navy as they pass through our city on their way to the noblest task ever given to men.

R E C I T A L S

ARTHUR DOREY

A. F. Poker.....Postlude F m
R. G. Hailing.....Cantilene Nuptiale
R. Barrett.....Moonstone
Lemmens.....Fanfare
G. F. Federlein.....Meditation, etc.
C. J. Grey.....Grand Choeur E f
G. Michell.....March Heroique
D. Clegg.....A Song Melody
Vanderpoel.....La Miniature
Vanderpoel.....Asleep, Adream, Awake
Vanderpoel.....Supplication
Lefebure-Wely.....Offertoire D m
E. E. Truette.....Intermezzo
B. Jackson.....Concert Fantasia

J. LAWRENCE ERB

Bach.....Toccata and Fugue D m
Handel.....Largo
Renaud.....Angelus. Grand Chorus
Kinder.....Meditation
Guilmant.....Grand Chorus Op. 84
Faulkes.....Nocturne A f
Macfarlane
Evening Bells and Cradle Song
Verdi.....Grand March (Aida)

H. A. FRICKER

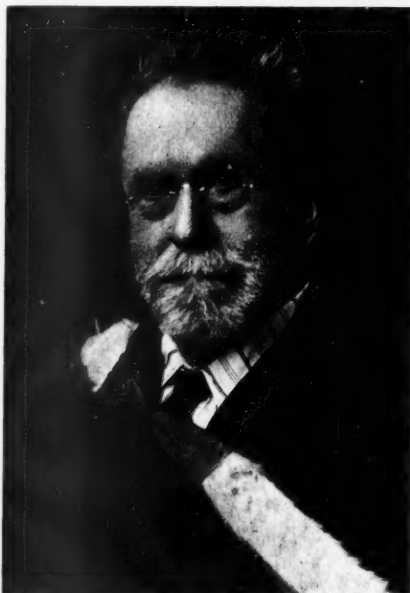
Wolstenholme.....Sonata a la Handel
Grieg.....Morgen Stimming
Grieg.....Aces Tod
Bach.....Prelude and Fugue G
Jules Grison.....Cantilena A m
A. Durand.....Sous le Bois
Bernard Johnson.....Elfentanz
J. E. West.....Finale Jubilate
Hollins.....Concert Overture C m
Mozart.....Andante (String Quintet)
Bach.....Prelude and Fugue B m
H. W. Davies.....Solemn Melody
Debussy.....Arabesque
Bossi.....Musette
Mendelssohn.....Military Overture

J. FRANK FRYINGER

Wolstenholme.....Sonata a la Handel
Dvorak.....Largo (New World)
Tschaikowsky.....Marche Slave
Bruch.....Kol Nedrei
Nevin.....Sketches of the City
Fryinger.....Gethsemane
Fryinger.....At Parting of Day
Fryinger.....Liberty March

FRANCIS L. YORK

Sellers.....Festival Overture
Chauvet.....Processional
West.....Melody
Guilmant.....Prayer and Cradle Song
Brisson.....Old French Air
York.....Melody in E f
Boellman.....Gothique Suite
Spinney.....Berceuse
Rousseau.....Romance
Gillette.....Rippling Brook
Johnston.....Evensong
Dubois.....Grand Chorus



THE death of James Pearce closes a career of sixty-four years devoted to ideals in Church Music. Mr. Pearce was born in England, July 2d, 1840, entered the choir school of Rochester Cathedral, and began his career as organist in 1854. At nineteen he received the Mus. Bac. from Oxford and was shortly after appointed organist of Quebec Cathedral, from which he went to St. Mark's, Philadelphia, later to Christ Church, New York, and eventually to church position, in Yonkers, N. Y., where he was conducting a business in musical instruments. The choir of St. Clement's, Philadelphia, was organized by Mr. Pearce.

American Guild of Organists



UNITED STATES AND CANADA

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

ORGANIZED APRIL 13TH 1896

INCORPORATED DECEMBER 17TH 1909

CHARTER GRANTED DECEMBER 17TH 1896

AMENDED CHARTER GRANTED JUNE 17TH 1909

Address All Official Correspondence to the General Offices:

90 Trinity Place, New York



Warden: Clifford Demarest, F.A.G.O.
Secretary: Miles I.A. Martin, F.A.G.O.
Registrar: Edward Shippen Barnes, F.A.G.O.
Examination: Warren R. Hedden, Mus. Bac., F.A.G.O., A.G.O., 170 West 75th St., N. Y. C.

Sub-Warden: Fred'k Schlieder, Mus. Bac., F.A.G.O.

Treasurer: Victor Baier, Mus. Doc., A.G.O.

Librarian: H. Brooks Day, F.A.G.O.

COUNCIL SESSION

THE first meeting of the 18-19 Council, the governing body of the Guild, elected by and working in the interests of all its Chapters, met probably for the last time in the Council Chamber of the General Offices, with Warden Demarest in the chair. These offices, enjoyed through the benignity of Trinity Church and its Rector, e're this is read will have been vacated and refitted as a lodging house and canteen for the men of the American Army and Navy—than whom there are no better in all the world. The gravity of the times, pervading all walks of human life and affecting every thought, was equally present as the new Council convened for its first meeting. Never was there a time when the organist faced graver responsibilities or more urgent calls for loyalty to himself and his profession. The War, serving wrongfully as an excuse by so many for their lack of twentieth century loyalty, drew together a representative group of organists for the business of their profession. Warden Demarest, Secretary Martin, Treasurer Baier, and Dr. Brewer, Messrs. Coombs, Federlein, Hedden, Munson and Norton were present. One member, David McK. Williams, has been in France with the Canadian Artillery for several years; another, Edward Shippen Barnes, is in the Navy. Albert Reeves Norton was asked to take Mr. Barnes' place as Registrar, pro-tem.

Routine reports showed a better than the average activity in the Treasury and the Examination Committee. Treasurer

Baier, who must by necessity still retain his choir rooms in the building at 90 Trinity Place, adds another laurel to his record in taking the General Office under his protection so that the address of the Guild may remain as before, 90 Trinity Place. Mr. Hedden reported 102 candidates for the last examinations, of which 9 of the 19 Fellow aspirants succeed and 44 of the 83 prospective Associates—which possibly does not reflect lack of preparation in the candidates as much as it evidences the high standards maintained by Mr. Hedden's Committee. The Guild cannot afford to have its most vital function descend to meet the standards of those who approach these tests which an ill-formed foundation. A vote of thanks was given Mr. Hedden and the Committee.

The purchase of liberty bonds was left to the Warden and Treasurer; the Illinois, Oregon, Northeastern Pennsylvania, and Western Tennessee Chapter elections were ratified; the present policy of the official organ was indorsed, S. Wesley Sears, Pennsylvania's Sub-Dean, was appointed to the unexpired term of Councillor Walter C. Gale, whose resignation was forced by pressure of his work, and accepted by the Council with keen regrets. Ex-Dean Gale is of the strenuous, clear-thinking type of professional man who is a credit and a help to any profession. The appointment of Mr. Sears begins a new chapter in Council history—of which the future may hold more in store. And since all good things must have an end, this first session of the 18-19 Council found its in adjournment.

EX-WARDEN FRANK WRIGHT

* * *



Courtesy of J. G. Waters

FRANK WRIGHT was born in Ipswich, Suffolk, England, May 16, 1865; in 1874 his family moved to Liverpool, where he received his general education and pursued his musical studies with Horace Branscombe, of St. Margaret's Church, and Chorusmaster of the Liverpool Philharmonic. He came to America in 1883 and held positions in Philadelphia, Wilmington (N. C.), and Stamford (Conn.), before becoming organist-choirmaster of St. John's Church, Brooklyn. In 1897 he was called to Grace Church, Brooklyn Heights, where he has developed what amounts to a fine "music tradition," and brought his boy choir to a high degree of musical efficiency. There are very few Brooklynites who do not know Grace Church; Frank Wright is the man who has placed it on the map.

His Bachelor of Music degree comes from Toronto University, where he won the gold medal in 1896 for highest standing in the final examinations.

Mr. Wright has been a faithful devotee to the causes of the Guild since 1901, when he was elected Councillor. He subsequently held the positions of Registrar and Treasurer, receiving the highest honor in the Wardenship in 1910. During his three terms he developed the Chapter idea, inaugurating by his own efforts thirteen Guild Chapters; especially effective have been his efforts and his personality in localities where it formerly was almost an impossibility to secure any satisfactory degree of co-operation among professional musicians. At present he is a member of the Legislative Committee which has charge of some of the most vital functions of the Guild. He served a long term on the Examination Committee and has been notably successful in preparing candidates for the examinations, possibly owing to his understanding of the requirements and his ability to convey clearly his own ideas—an ability developed through years of teaching Organ Playing and Composition.

Seeing an opportunity to apply to the New York State Teachers' Association

the principles that worked so successfully in the Guild he accepted the position of President of the Association in 1916 and has been re-elected for a third term, in which he will undoubtedly establish the reorganization work he has been constructively engaged upon since his first interest in the Association.

Mr. Wright is one of The Faithful when it comes to questions of Guild work, as indeed he is in any work to which he sets his hand. He is conscientious and energetic in ways that are deserving of emulation and it apparently extends to the second generation of the Wright family: he has a son doing duty in the Aviation Corps (Mr. Wright was naturalized in 1900), where he will undoubtedly also fly high in his chosen work, taking a very good example from his father.

COLLEAGUES SEPT. 30

Headquarters

Lockenour, George, Greencastle, Ind.
Phipps, Mrs. J. G., Frankfort, Ind.

Northern California.

Roxby, George S., San Francisco.

Kansas

Foster, Everett K., Salina.

Minnesota

Church, Harriet Niles, Owatonna.
Meyer, Henry Edwin, Willmar.

Southern Ohio

Cass, Ruth Agnes, Aurora, Ind.

Western Tennessee

Johnston, Rachel D., Memphis.

Texas

Chilcote, Mrs. F. E., Texarkana.
Harrison, Mrs. Roland H., Waxahachie.
Roller, Daisy, Ennis.
Zimmerman, Emma, Dallas.

GRAND LARCENY was committed upon the office of THE AMERICAN ORGANIST when six men of stern countenance entered the editorial sanctum and demanded payment for the moving job they had just completed. Draymen have everything their own way nowadays. Our new address is **The World Building, New York, N. Y.** Tell that prospective subscriber about it.

To Guild Members and Chapter Officers:

IN response to the consciousness that THE AMERICAN ORGANIST should represent all the Chapters of the Guild without distinctions, it has been decided to withdraw the 1918 plan for Chapter Pages, for which the Chapters themselves contributed a portion of the cost, and adopt for 1919 the spirit of the note of the Warden on the first pages of each issue: namely, that every Chapter and every member shall have free access to the columns of THE AMERICAN ORGANIST for the presentation of Guild news and Official Notices. This restores the ideal equality needed for a wholesome spirit in such an organization as the Guild and in such a medium as its official organ.

For 1919 every Chapter is requested to send to the office of THE AMERICAN ORGANIST (The World Building, New York, N. Y.), through its Secretary, all Official News and Notices, typewritten if possible, to reach this office not later than the first day of each month. Photographs should be sent ten days earlier and cannot be returned except in special cases, when postage should be included.

The American Guild of Organists in no way indorses any views, opinions or theories advanced through the columns of THE AMERICAN ORGANIST—according to the note already referred to. This is the only wise course for such an institution. The Guild cannot descend from the high ideals to which it is constantly striving in its annual ex-

aminations, to take part or partnership in the professional problems of the organ world. But THE AMERICAN ORGANIST must take a very definite part in all questions of importance and hold definitely known and predetermined opinions and policies. To do otherwise would be to become a vacillating, undependable profiteer, in which professional people could have no confidence. A catalepsy is as detestable in a magazine as in a man.

Therefore, THE AMERICAN ORGANIST requests that its columns be used by the Guild strictly for news and notices, and not for advancing opinions and views, which neither the Guild nor the Magazine are willing to sponsor, for the two totally different reasons as above stated. It is the hope of the Magazine to have the honor of completing the series of Sketches of the Wardens and Deans; write to your Dean about it if he has been missing so far. But in the presentation of sketches of persons other than the Wardens and Deans it is only just that the Magazine have the right to make its own selection from its broader view-point of the organ world; its Editor would appreciate your writing to him about any prominent men in your Chapter whom you think the entire organ world should know.

The success of the Magazine, as also of the Guild, depends entirely upon a broad-minded, generous co-operation; to such co-operation it invites each and every reader.

T. Scott Buhrman,
Editor.

Guild Subscriptions to "The American Organist" expire with the December issue. In order not to delay the mailing of your January copy your dues should be paid to your local Treasurer and his remittance and statement filed with the General Treasurer in time for him to make his statement to the circulation department of the magazine before its January ad-

dress list is completed. Since this list is made up in the middle of December it is urgent that each member attend to his payment of 1919 Dues (Three Dollars) to his local Treasurer as soon after the first of November as possible. This request is made by "The American Organist" for your interests as well as its own.

SOUTHERN CALIFORNIA

SIBLEY G. PEASE



Dean: Ernest Douglas, F.A.G.O., 523 South Olive Street, Los Angeles.
Secretary: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.
Treasurer: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.

WE have resumed our monthly meetings and judging by the large attendance and enthusiasm of the first dinner we will surely have a good year under Dean Ernest Douglas, F.A.G.O.. Dr. Raymond B. Mixsell gave an intensely interesting talk of his experiences in France where he has been for the past six months in Red Cross work amongst children. Dr. Mixsell, besides being a good organist, is one of the best known children's specialists in the medical world, and he felt that he must do something for the children of France. He had the opportunity of playing some of the fine old French organs and of seeing some that have been demolished by the Germans. (Some one broke into the writer's Church a while ago and stole some metal pipes. Have the Germans started those fiendish actions here, too?)

At the First Presbyterian Church,

Sibley G. Pease, Organist-Director, the first Musical Service of the season was given the evening of September 22d. Preceding each number a few remarks were given regarding the composer and his composition. Roland Diggle's new "California Suite" was played for the first time in Los Angeles. Mr. Diggle was present. The other organ numbers were "Marche Aux Flambeaux" (Barton), "At Twilight" (Frysinger), and "America the Beautiful" (Macfarlane). The quartette sang Frederick Stevenson's "Behold, Thou Shalt Call a Nation," "O Lord, I Come" (Braga), and "God Be With Our Boys Tonight" (Sanderson). J. Gordon Jones, Bass, gave "Honour and Arms" from Handel's "Samson" and Lewis L. Russell, Tenor, sang "Sound An Alarm" from Handel's "Judas Maccabeus." Dr. C. V. Sherman, Flutist, played "Reverie Poetique" (E. Koehler).

A M O N G O U R S E L V E S

KARL HENRY ESCHMAN, M.A., F.A.G.O., is director of Denison University Conservatory, with a Professorship in the University; his M.A. was earned in 1913 in Harvard; formerly was organist of Trinity Church, Newark, Ohio, but has retired from church work. His concert work in the Conservatory included two engagements for the Russian Symphony and one for the New York Philharmonic orchestra, using them as accompaniment for choral concerts which he personally directed. Mr. Eschman took his F.A.G.O. in 1918.

WILLIAM H. HUMISTON is the Assistant Conductor of the New York Philharmonic Orchestra where his intimate knowledge of the orchestra and orchestral tone colors gives him a peculiar authority to speak of the organ-

ist's need of orchestra knowledge. Mr. Humiston was primarily an organist before he became so seriously active in orchestral work.

H. Brooks Day is still taking chances, and winning. Won a pig on fifty cents; pig is running around hunting up its own rations "with earnestness." Ever see a pig with an earnest expression?

Gordon Balch Nevin's youngest daughter is said to have a musical voice and good breath control, considering her extreme youth; she first heard of that War barely a month ago.

C. Wenham Smith has an exceptional record for length of service: he has just completed his twenty-ninth annual series of Jewish holiday services for one congregation, and his twenty-seventh year in the Second Presbyterian Church, Elizabeth, N. J.



I R V I N G C . H A N C O C K

Dean: J. Lewis Browne, 130 South Desplaines Street.
Secretary: Florence Hodge, 4717 Sheridan Road.
Treasurer (*pro tem*): Albert Cotsworth, 106 N. La Salle Street.

THE season of 1918-19 as far as the A. G. O. Services are concerned, puts forward a real difficulty. We are faced with the fuel problem as never before. In years past the object has been to provide for as many Guild services as possible, even to the extent of going to the outlying smaller towns to spread the ideals of the Guild and to carry the message of the Chapter to as many people as could be reached. Wonderful work along this line was done during the last year or so by our Mr. Cotsworth. A great number of services were held under his chairmanship for which we all honor him. However, war conditions now confront us—we must “cut our suit to fit our cloth.” We must, it is true, hold as many services as possible, but these services should be held without the expenditure of one extra lump of coal. All weekday Guild services must be omitted. Most Churches are heated for Sunday services and the sensible time to hold

our Guild work is either on Sunday afternoon or evening. There are in Chicago many organists not engaged on Sunday afternoons and many who have afternoon services but do not play in the evenings. So in this way, organists of first class ability could be secured for either time. I would suggest this plan to other chapters as a patriotic move helping to conserve coal and at the same time keeping the Guild and its work going through these troublesome times.

The first Guild service was held in Trinity Episcopal Church, Chicago, Sunday, October 6th, at 4.30. The following organists have been invited to play: Mr. W. D. Belknap, Miss Florence Hodge, A.A.G.O.; Mr. Frank Van Dusen, and Mr. Mason Slade. The choir of forty men and boys sang the service.

The second service will be held at St. James' Episcopal Church, Chicago, on Sunday afternoon, November 17th, at 4 P. M.

Portsmouth, Ohio, First U. B. Church has a new two-manual Moller which was dedicated by Glenn Grant Grabill. **Recitalizing** is not a summer pastime. Pietro A. Yon makes a wise move in continuing his recital tour through the winter season. Organ playing should never have descended to the level of the travelling summer circus for tired country people. Mr. Yon's playing should be heard in every city, and will do much for recitalizing on a legitimate business basis.

The Musical Alliance is a national organization devoted to eight specific desiderata, from the recognition of music in war activities to the establishment of a National Conservatory. If labor union tactics can be eliminated and trust methods avoided, undoubtedly the Alliance could accomplish much if backed universally by representative musicians. The Alliance can be addressed at 501 Fifth Avenue, New York, N. Y.

K A N S A S M I L D R E D H A Z E L R I G G



Dean: Frederic Rodgers, Hutchinson.
Secretary: Alfred Hubach, First M. E. Church, Independence.
Treasurer: Mrs. Paul R. Utt, 629 S. Willow Street, Ottawa.

THE new Moller organ at the College of Emporia was dedicated September 20 by Daniel A. Hirschler, Mus.Bac., A.A. G.O. Mr. Hirschler's numbers were as follows: "Fantasie and Fugue on Bach" (Liszt), "Ave Maria" (Schubert), "The Court of Jamshyd" and "The Garden of Iram" from "Persian Suite" (Stoughton), "Grand March" from "Aida" (Verdi), "Andante Cantabile," from Symphony V (Tschai-kowsky), "Marche Slav" (Tschai-kowsky), "Evening Bells and Cradle Song" (Macfarlane), "Meditation" (Sturges), "Capriccio, 'Le Chasse'" (Polibio Fumagalli), "Intermezzo" (Callaerts), Sonata No. 1, last movement (Guilmant).

The organ is located in the specially constructed chamber in the rear of the stage, twenty-two feet long, sixteen feet deep and about forty feet high, the echo organ being placed in a special room above the ceiling in the rear of the auditorium, about ten feet in each direction in size. Some parts of the organ are hundreds of feet from the keyboard, yet the response of the action is

instantaneous. The stops, pistons, and mechanical accessories number 135. The number of pipes is about 3,500. The echo organ alone in the ceiling has more than 300 pipes and a set of chimes. The organ weighs approximately twenty tons. About fifty miles of insulated copper wire are used. The different kinds of wood used are ebony, walnut, oak, birch, maple, pine and cherry. The power used to supply the wind pressure is derived from a 7½ horsepower electric motor, which supplies wind at different pressures, ranging from four to twelve inches. A generator supplies the action current. For this about ten volts is required. The complete specifications for the instrument, as well as the exterior arrangement of stops, couplers and accessories, with their measurements and positions, are in accordance with the diagrams planned by Mr. Hirschler. Tonally, the organ is a marvel of variety and beauty of color, whether the organ employs the quiet combinations or the full organ. The instrument ranks as one of the most complete and modern in the Middle West.

H O N O R R O L L

Adamson, David R., Co. D, 106th Inf., Wadsworth, Spartanburg, S. C.
Adamson, John, Overseas Forces (Canadians).
Barnes, Edward Shippen, F. A. G. O.
Baumgartner, Hope Leroy, Ft. Williams, 2d Band, C. A. C., Portland, Me.
Bertl, Emil A., Camp Dix, N. J.
Biggs, Richard Keys, U. S. Naval Base Hospital 1, A. E. F.
Birch, Robert R., Headquarters Co. Band, 332 F. A., Grant, Rockford, Ill.
Blackmore, P. C.

Bruning, Captain H., Quartermaster's Corps, U. S. A. Reserve, Boston, Mass.
Buchanan, Beauford, Aviation Corps, Italy.
Bunting, Edward, 31 Avenue Montaigne, Paris, France.
Cottingham, Howard, Sec. 1, U. S. N. R. F., U. S. S. "Niagara," S. P. 249.
Crease, Orlando.
Cushing, Max, Field Hospital 363, Camp Lewis.
Dare, George S., 311th Inf., Camp Dix, N. J.
Davies, Allwyn T.
Davis, J. Percival, Co. G. 1st Depot Battalion W. O. R., No. 2356238 C. E. F., Army Post Office, London, England.



N O R T H E R N O H I O P A T T Y S T A I R

Dean: Dr. George W. Andrews.
Sub-Dean: Dr. Henry F. Anderson, F. A. G. O.
Secretary: Frederic Stevens, A. A. G. O.
Treasurer: Charles M. Coe.
Registrar and Librarian: Miss Patty Stair, F. A. G. O.
Auditors: George M. Yost, Mr. Breyer.

FALL activities of the Guild have begun in the Chapter with a meeting of the officers on September 21st, at the studios of Dr. Charles E. Clemens. Dr. Andrews, the new Dean, outlined a most interesting program for the season, an innovation being a double program, an out-of-town program being planned to run as nearly parallel to the Cleveland program as possible.

The plan provides for monthly recitals and services in and out of town, at least one school chapel service, and a series of week day afternoon recitals for school children, such as was planned for last season and abandoned on account of the coal shortage.

The advisability of holding as many of these services and recitals as possible on Sunday is being considered in the hope of aiding the coal situation.

The Chapter sympathizes deeply and

sincerely with its valued member and ex-dean, Mr. James H. Rogers, in the loss of his son Lieutenant Henry Rogers.

Sergeant Vincent H. Percy was married on September 21st to Miss Bertine Schleicher, at the Hough Avenue Congregational Church. It was most fitting that Sergeant Percy's wedding should be the first in the rebuilt church. He has ably filled the position of organist there for a number of years, up to the time of his entering the service.

The opening recital of the Chapter will be given on October 28th, in Oberlin, by Mr. Charles M. Courboin.

Mr. Roy J. Crocker of the First Baptist Church has commenced a series of short organ recitals preceding his evening services.

Mr. Edward J. Smith's resignation has been presented to the Chapter and accepted.

Davies, W. S.
Dill, Russell E.
Doane, John
Dunkel, Kyle M., A. A. G. O., Y. M. C. A., France.
Evans, Thos. E.
Farnum, W. Lynwood.
Fisher, Edward J.
Garabrant, Maurice C.
Grimm, Carl Hugo, Co. 9, 3d Training Batt., 158th Depot Brigade, Camp Sherman, Ohio.
Hall, Murray F., Battery A, 102d F. A., A. E. F., Via N. Y.
Hardy, Edward, Fort Oglethorpe.
Homer, J. F.
Hoy, A. Dwight, The Arsenal, San Antonio, Texas.
Hyde, Arthur S., 11th Co., 18th P. T. R., Plattsburg, N. Y.
James, Philip, 308th U. S. Inf. Band, 77th Division, A. E. F.

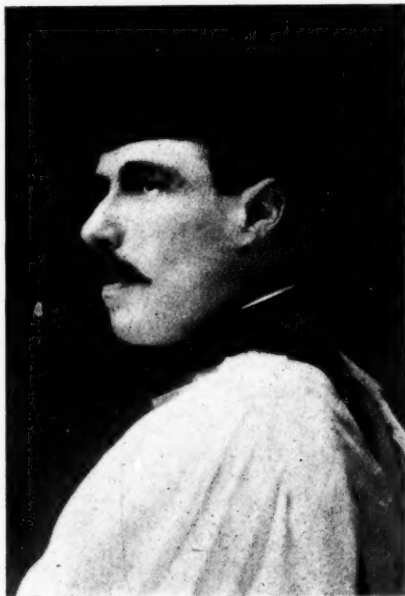
Johnson, Edward J., Overseas Forces.
JONES, F. AVERY, Died of wounds Dec., 1917, in action, France.
Kenyon, W. G., American University Station, Washington, D. C.
Lefebvre, Channing.
Manuel, Philip.
McAfee, C. E.
McMichael, Max (Canadian Forces).
McNeillis, W. Andrew, Camp Sherman, Ohio.
Mitchell, A. Gordon.
Nye, Bernard B.
Parker, Walter D., Hdq. Co., 128th U. S. F. A., Fort Sill, Okl.
Percy, Vincent, Hdq. Department, 331st Regiment, Sherman, Ohio.
Rapp, Raymond E., Quartermaster Corps, A. E. F., U. S. P. O. Station 701, France.
Reinhold, Edgar L., Battery C., 340 F. A. N. A., Funston, Kan.

(Continued on page 582)

S O U T H E R N O H I O



Dean: Sidney C. Durst, F.A.G.O., 220 West 7th Street, Cincinnati.
Sub-Dean: John Yoakley, A.A.G.O., 222 West 4th Street.
Secretary: C. Hugo Grimm, 2232 Fulton Avenue, Walnut Hills.
Acting Secretary: Gordon Graham, 3209 Reading Road.
Treasurer: J. Alfred Schehl, A.A.G.O., 1137 Seton Avenue, Price Hill.
Registrar: Wm. H. Grubbs, 322 West 4th Street.



THE subject of our sketch this month is one of our Chapter's most active and enthusiastic workers. Gordon Graham has been a member of our Executive Committee for several years and at present is Acting Secretary while Mr. Grimm does his bit in the army. He was born in Hereford, England, within sound of the bells of the historic Cathedral, in 1867, and his earliest recollections are of hearing the men of the choir sing glees and part songs at his father's home. He was educated under private tutors, then at Eastbourne College, and was entered for Magdalen College, Oxford, but an adverse turn of the wheel of fortune prevented this much cherished project being carried out. Studied piano and theory with H. W. Hardy, and organ with Dr. E. H. Bailey, Dr. W. H. Sangster, and Sir John Stainer. After years of musical

life in London, during which he knew well the great men of the day—Barnby, Sullivan, Parry, Prout, Field, and others, he came to this country as organist and choirmaster of St. Luke's Church, Atlanta, Ga. After a year there he went to St. Mark's Pro-Cathedral, Minneapolis, and there established a choir of sixty men and boys, which was soon known as the best in the diocese. Mr. Graham came to Cincinnati several years ago and at Grace Church founded a male choir that in a year's time assumed splendid proportions. Last January he was called to the Church of the Advent on a similar mission, and at last accounts is as usual "making good." Last spring he had the honor of producing the first boy soprano ever engaged to sing a solo at the Cincinnati May Musical Festival, in its history of forty-five years, and a prettier picture was never presented than when Ysaye led the tiny boy forward to receive the plaudits of the vast audience. Mr. Graham was for years a member of the Incorporated Society of Musicians, one of Great Britain's largest and most influential musical societies. He is a Fellow of the Royal Guild of Organists, and was long a member of their Executive Council in London. Though still a regular Britisher, "don't you know—eh, what," he has been long enough in this country to sometimes see a joke, and even has been known to successfully tell a "funny story."

Mrs. Rixford, Mr. Grubbs and Mr. Staps, were appointed as program committee for the coming season. They have made interesting plans and have permitted the Dean to ride his hobby, Spanish organ music, at the first meeting, October seventh.

Miss Mary Penn, Covington, Ky., passed the Associate Examination in June, but through an error her name was not included in the list sent to this office.



P E N N S Y L V A N I A P E R C Y C H A S E M I L L E R

Dean: George Alexander A. West, F. R. C. O., F. A. G. O., 5325 Wayne Avenue, Germantown, Philadelphia.
Sub-Dean: S. Wesley Sears, A. R. C. O., A. A. G. O., 2210 Sansom Street, Philadelphia.
Secretary: William Forrest Paul, A. A. G. O., 726 North Fortieth Street, Philadelphia.
Treasurer: Henry S. Fry, A. A. G. O., 1701 Walnut Street, Philadelphia.

THE opening of a new season finds us, as usual, hoping for the best and fearing the worst. The solemn sittings of the Executive Committee have not been resumed up to the date of this writing, so that the Chapter's plans for the season have not been made. Although the news of the war continues to be encouraging, the seriousness of the times is being brought home more and more to all of us, and there is naturally a growing disposition on the part of every one of us to hold himself in readiness for whatever call may come and to make few plans for the immediate future beyond doing what lies immediate to our hands. It seems probable, therefore, in spite of the fact that our Treasurer when finally balancing his books for last season (which was done only after great pressure was brought to bear upon him by a general consensus of public opinion), discovered that there was more money in the Treasury than he feared, that the new season will be a fairly quiet one.

The personnel of many choirs is being sorely disrupted by the draft, and is likely to be still more affected under the new extension of the selective service rules, which will now include a lot of

old duffers like the present scribe. Boy choirs are also feeling the result of new economic conditions under which many boys are earning, after school hours, vast stipends which make their poor choirmasters—or I should say, ex-choirmasters—perfectly green with futile envy. However, choirs will still continue to go on, somehow, and those that can do no better will at least go on marking time until conditions improve. I do not know whether mixed choirs are suffering very much, from the many calls on women for Red Cross and hospital auxiliary work, but stranger things have been known, and many a choirmaster who would like, in happier times, to give a Guild service will now feel that perhaps it would be just as well not to say anything about it at present.

Under the most favorable conditions it is hopeless to try to predict what an Executive Committee will do, and under more or less unfavorable ones it is, if anything, still more impossible, but if the kind reader will turn to this page again next month, we may have something to tell him. Certainly there is no disposition on the part of the Pennsylvania Chapter to go out of business or to lapse into any greater quietude than is unavoidable.

(Continued from page 580)

Ring, Ross, Co. B., 62d Inf., Presidio, San Francisco, Cal.
Samson, Frank.
Sand, Albert, Battery B., 340th F. A., Funston, Kan.
Sellwood, Captain J. J., Field Hospital 363, Washington, D. C.
Smith, Harold David, Field Hospital 29, Logan, Houston, Texas.
Steuterman, Adolph, Upton, Yaphank, N. Y.
Thornton, Henry W., Ambulance Co. 335, Camp Taylor, Ky.
Timmings, Wm. J., Camp Meade.
Watkins, Morris.
Wenard, Sherlock (Ordnance Dept.).

Whitford, Homer P., 46th Inf. Band, Camp Taylor, Ky.
Widenor, D. Kenneth, A. A. G. O., 32d Co., 8th Batt., 163d Depot Brigade, Camp Dodge, Ia.
Williamson, Lt. Ralph E., Medical Supply Depot, Camp Gordon, Ga.
Williams, D., 2341400, McGill Siege Artillery Draft, Canadian Expeditionary Force, Army Post Office, London, Eng.
Winterbottom, George, Royal Flying Corps, Canada.
Yeamans, Laurel E., 40th Co., 2d Regt., C. A. C. N. A., Presidio, San Francisco, Cal.
Yule, Jos. L., 4th C. M. R. (Canadians), B. E. F., France.

NORTHEASTERN PENNSYLVANIA E L L E N M . F U L T O N



Dean: J. D. Murphy, F. A. G. O., Church of the Nativity, Scranton.
Secretary: Ellen M. Fulton, 1137 Capouse Avenue, Scranton.
Treasurer: Augusta Fritz, 1406 Jackson Street, Scranton.

At a meeting of the Executive Committee of the Northeastern Pennsylvania Chapter, held on September 15, 1918, in St. Luke's Parish House, Scranton, the resignation of Mr. Charles Doersam was regretfully received. Resolutions

expressive of a sense of great loss to the chapter and also of warmest appreciation of his great services to the cause of good organ music, and sincere good wishes for his success in his new field were unanimously passed.

San Francisco has troubles of its own and an official organist. Some people are rejoicing in it; some are not. Dr. H. J. Stewart, official organist of San Diego, is a generous minded man, and has a right to be heard.

"After spending a few weeks in my old home at San Francisco, I think I may be in a position to give the readers of *THE AMERICAN ORGANIST* a correct idea of the situation as regards the municipal organistship and its present incumbent, Mr. E. H. Lemare. I am convinced that the opposition to Mr. Lemare proceeds from people who are interested in getting rid of him for the sole purpose of securing the position either for themselves or for some local organist in whom they are interested. In a word, they are simply playing politics, and dirty politics at that. I attended one of the Lemare recitals and I was surprised—after all I had read—to find a large and enthusiastic audience (about 2,500 people were present) who gave ample evidence of their appreciation of Lemare's splendid artistry. During my stay in San Francisco, one member of the Board of Supervisors, who had opposed the re-engagement of Lemare, stated that after attending one of the recitals he withdrew his opposition. I think this is the greatest possible compliment to the organist.

"We read all kinds of fables concerning Orpheus, who charmed trees, rocks, birds and animals by the magic of his art. But Orpheus never tried to charm a San Francisco supervisor, and Lemare has succeeded where Orpheus might have failed."

Headquarters of the Guild purchased a Five Hundred Dollar Liberty Bond. This, under the present finances of Headquarters, is generous and entirely worthy of the Guild, but cannot be said to stand for the Chapters as well; it is hoped that each Chapter has made any effort necessary to purchase at least one Bond of the smaller denomination.

An organ specification has been sent to *THE AMERICAN ORGANIST*, but the location of the instrument is not given, nor are the specifications listed in the form in use in these columns; we therefore are unable to give proper notice to the instrument.

The Y.M.C.A. is in need of musicians for work in their huts in France, with both the American and the French armies. Reginald L. McAll is Recruiting Secretary for the War Personnel Board of the Y. M. C. A. and will be glad to give information as to the great need, and the greater opportunities, in this work; he can be addressed at Room 509, 347 Madison Avenue, New York.

I. Barton, composer by preference, physician by necessity, has a new name for the recent epidemic which fits it better than any formerly announced. He calls it the "damned influenza."

The fates are against him. He worked very hard to get a Music Doctor degree, and succeeded. Then a very prominent organ magazine (modesty forbids our mentioning the name) said it was an "honorary" degree and never thought of all the work he did in acquiring it. All this happened to Latham True, but it did not bother him any.

Rowland W. Dunham is learning how to typewrite. He is using the "Hunt" system.

TRI-STATE EXAMINATIONS

SEVENTEEN Examining Committees, largely from Memphis, Tennessee, comprise the Arkansas - Mississippi-Tennessee Examining Board for the current year. The work was organized in 1914 and incorporated in 1917. 100 constitutes perfection, 68 secures the Pass Certificate, 85 obtains the Honors Certificate. Markings are based in piano playing upon technical work and upon the playing of a piece (A) selected from a given list of studies, and one (B) from a given list of "pieces." Advanced grades include also a third (C) list of pieces.

Technical Work—

	Elementary	Advanced
Major Scales	15	..
Minor Scales	5	15
Ear Tests	5	5
Chords, Arpeggios, etc. ..	..	15
Sight Reading .....	..	5
Rudiments and History ..	..	15
Pieces: A, B and C (each)—		
(A and B)	(A, B and C)	
Fingering	5	..
Time	10	..
Touch	15	5
Interpretation and Pedal ..	..	10
	100	100

Scale playing is conducted at first with hands separately, and finally (Associate) in sixths and thirds and in contrary motion, at the tempo of 96 legato and 80 staccato, four notes to the beat. Ear test consists of naming single notes in a major key when the tonic is first given, and, finally (Associate), naming the position of the Dominant Seventh as played by an examiner. Fees range from two to ten dollars, according to the grade of the examination.

The organ examination gives:

Technical Work—

	Junior	Associate
Rudiments	15	..
Hymn playing	10	..
Ear Test	5	5
Pedal Scales	10	..
Theory .....	..	15
Pedal and Left Hand		
Scales .....	..	10
Sight Reading and		
Transposition .....	..	15
Figured Bass .....	..	15
Interpretation—		
Bach Fugue	30	20

General Composition..	30	20
	100	100

Generally speaking, this musicianly attempt to put the business of the ordinary musician on an authorized basis and the firm foundation of accredited standing, is highly commendatory. But for one very regrettable error pervading the entire Examinations, and due undoubtedly solely to precedent or short vision (both the same, for that matter), these Examinations would be an incentive to every State in the Union, and ultimately serve the purpose of creating a national board of underwriters of examinations that would be of immense uplift if kept free from both politics and labor unionism. The Associated Bar raised the Legal profession to a level never dreamed of until its advent, and to-day is a power for good both inside and outside the profession; why not such an uplift for the musician?

The very regrettable error alluded to is the unprecedented and unwarranted slight of the American composer. Of the great list of piano compositions possibly five per cent. may be American. Of the organ compositions not a single one is an American, unless the elusive Mr. C. S. Heap, appearing once in the Senior section; in which event certainly we ought to be a heap much grateful. Smart, Guilman, D'Evry, Merkel, Calkin, Faulkes, Tours, Bossi, Dienel, Reger, Rheinberger—every last one of them can be equalled by an occasional work of some one of our many native American organ writers, and many of them can be easily eclipsed by dozens of American works. How about Kinder, Rogers, Becker, James, Federlein, Dethier, Frysinger, Stoughton, Goodwin, Nevin, Macfarlane, and a hundred others who have given us an interminable number of organ works of every description under the musical sun? There is only one way to induce the American Composer to come out into the sunlight of his own and show us what he can do—incidentally putting musical America on a real map—and that is for Americans to use American products. We spend

half our days decrying publishers for not giving the American composer a hearing, and then when a good publisher spends good money producing a good American work we scamper off in every other direction to hunt for some foreign rubbish that is not a note better than thousands of pages of native made-in-America music. It is foolhardy to expect our publishers to spend their money on American engravings if we will not support them; no wonder America has no musical history worth writing. McDowell, the only American to show genuine signs of solid and enduring fame, we murdered, through inappreciation, and the publishers made the casket while we dug the grave. After it was all over, we rubbed our eyes and sighed; but that did McDowell no good. It was too late then to give back the breadth of life we denied him.

Organists, more than any other musicians, are prone to be composers—never mind of what quality. It is for the organ world to use its own products, patronize—no, not “patronize,” but vitalize—its own genius by giving it the chance to be heard. England and France are not a whit better off for composers than is the United States of America; if distance lends the enchantment we need, the explanation may lay in the three thousand miles of the beautiful Atlantic, but we certainly ought not to let that put water on our knees.

There will be a great day for America when her artisans awake to a realization of her native genius, and they will sleep forever if those of us who should know better continue our slavish adoration of the made-in-Europe rubbish that fills our publishers’ counters to the exclusion of all the rubbish we could write for ourselves just as well, and possibly better.

But to return to the Tri-State Board. The move is in the right direction, barring the one great preference of compositions. Undoubtedly other States will be led to some definite action of similar nature. The American Guild of Organists long ago set the pace so high that none dare follow along lines suitable for the average music teacher, but some day the pace will reach even the standards

set by the Guild. Until that day we must work on, each in his own way, each striving for the best, and each attaining it for himself unaided by that mysterious vitalizing force that rises from numbers and not individuals. Further information can be had from E. Witzmann & Co., 99 North Second Street, Memphis, Tenn.

N E W M U S I C

- Aubert (Dickinson). **Forlane.** Gray, 60c.
 Candlyn, F. T. H. **“Bread of the World.”**
 T. Gray, 12c. **“Save Me O God.”** Gray,
 15c.
 Delamarter, E. **“Vesper Hymn”;** Asatbb.
 Gray, 12c.
 Dickinson. **“In the Day of Battle.”** H.
 Gray, 60c.
 Frysinger. **Vesperale.** 60c.
 Grieg-West. **Death of Asc.** Gray, 50c.
 Grieg-Harling. **“Invocation.”** Gray, 10c.
 Jephcott, N. C. **“Before the Ending Day”;**
 unacc. Gray, 12c.
 Jones, W. H. **“I Love the Lord.”** B. Gray,
 12c.
 Kinsey, H. **“God Is Our Refuge.”** T. (Clem-
 son Prize). Gray, 25c.
 Marpurg (Dickinson). **Preludio e Capriccio.**
 Gray, 60c.
 Matthews, J. S. **“A Hymn of Faith.”** Gray,
 12c. **“The Lord of Glory”;** cho. Gray,
 15c. **“The Anthem of Democracy”;** cho.
 Gray, 12c.
 McCollin, F. **“The Lord is King.”** A.
 (Clemson Prize). Gray, 20c.
 Navarro, R. **“I Will Lift Up.”** H. Gray,
 60c. **“Show Me Thy Ways.”** H. Gray,
 60c.
 Sanders, Herbert. **“Light’s Glittering
 Morn.”** 18c.
 Schumann-West. **Novelette F, Op. 21, No.
 1.** Gray, 50.
 Shelley. **“Angel Voices.”** B. Flammer, 16c.
“Come Gracious Spirit”; S. Flammer, 16c.
“Now Thank We”; A. Flammer, 15c.
“Shepherd, With Thy Tenderest”; S. A.
 Flammer, 16c.
 Smith, D. S. **“Provençal Carols.”** Set 2.
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 Traditional (Dickinson). **“When Peaceful
 Night”;** unacc. Gray, 10c.
 Tschaikowsky-West. **Chanson Triste, Op.
 40, No. 2.** Gray, 50c.
 Tufts, C. A. **Berceuse.** 30c.
 West, J. E. **Chorale-Fantasia “Bristol.”**
 Gray, 50c.
 Yon, P. A. **Arpa Notturna,** \$1.00. **Corna-
 musa Siciliana,** 50c. **Elan du Coeur.** 60c.
Humoreske, \$1.00. **Minuetto antico,** \$1.00.
Rhapsodia Italiana, \$1.25. **Rimembranza,**
 60c. **Speranza,** 75c. **Trio alla Ottava,**
 50c.
 Koch, Caspar P. **BOOK OF SCALES.**
 Schirmer, \$1.00.

R E V I E W S

(Reprinting from these "Reviews" restricted to respective publishers)

C. W. COOMBS (Flammer) "Flag of Freedom" (20c)

A patriotic anthem for chorus with melodious soprano and baritone soli, written with great simplicity; would make an effective number if sufficient attention were paid to the detail of making the most of its patriotic text.

CLARENCE DICKINSON (Gray) "List to the Lark" (10c)

A "characteristic" anthem for soprano solo, chorus, and chimes. Suitable for church use chiefly in a Music Service, but will probably be most effective as a contrast number in concert; not easy, but artistically requiring much care in execution, and abundantly repaying the effort. The quotation shows the entire material of the anthem. (2)

"For All Who Watch" (12c)

A war-time anthem of that peculiar charm for which Clarence Dickinson

and his Brick Church choir are justly famous. Soli for high and low voices; chorus part also given in quartet version. Quotation shows the first half of the chorus part, with its effective use of the low bass notes. (2)

F. McCOLLIN (Ditson) Berceuse (60c)

If taken with a liberal rubato this little number can be made quite effective, to the enhancement of the charm inherent chiefly to this opening theme. The middle section cannot keep pace with this first theme either in context or interpretive possibilities, but even here the interest can be well maintained if the strident tones of the Great Diapasons and Flutes are left out of consideration in preference for a more suggestive and sympathetic combination of the agreeable organ tones of the Swell.

J. H. ROGERS (Flammer) "Awake, Put on Strength" (20c)

A vigorous anthem that displays its best musicianship in the soprano solo, which is sufficient to atone in a measure for the simplicity of the harmonic rather than the contrapuntal chorus part. Easy of execution, well adapted to the ability of the average choir, and therefore a very serviceable anthem, by a genuinely American composer.

S T A T E M E N T

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of THE AMERICAN ORGANIST, published monthly at New York, N. Y., for October 1, 1918.

State of New York, County of New York, ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared T. Scott Buhrman, who, having been duly sworn according to law, deposes and says that he is the owner of the THE AMERICAN ORGANIST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, T. Scott Buhrman, 90 Trinity Place, New York, N. Y.; Editor, T. Scott Buhrman, 90 Trinity Place, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owners are: T. Scott Buhrman, 90 Trinity Place, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

T. SCOTT BUHRMANN, Editor.

Sworn to and subscribed before me this 16th day of September, 1918.

[SEAL]

ELLA F. BRAMAN,

Notary Public, N. Y. County, No. 219.

(My commission expires March 30, 1919.)

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